Dance

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LONDON

When their Covent Garden season ended on August 19th, the **New York City Ballet** went on one week's vacation before starting on a provincial tour which took them to the northern cities of Manchester and Liverpool and the London suburbs of Croydon and Wembley. A substantial repertory was toured, although some of the more complicated ballets, like ILLUMINATIONS and ORPHEUS, had to be omitted.

The great success of the last weeks in London was Balanchine's PRODIGAL SON, still a monumental work and ranking with ORPHEUS as one of the season's great experiences. **Francisco Moncion** contributed a magnificent performance as the Prodigal and **Yvonne Mounsey** danced the Siren. Some of the character parts were not fully exploited (the two false friends, in particular) but the overall impact of the work was both moving and impressive. ILLUMINATIONS was not generally liked in London and had unfavourable notices, although, as **Lincoln Kirstein** was at pains to point out in a letter to the Times (which had called the ballet "chic and nasty"), it received numerous curtain calls. Objections to the ballet were not so much on moral grounds as on the superficiality of both choreography and decor.

Balanchine's DIVERTIMENTO was very successful and was something of a personal triumph for **Maria Tallchief.** THE GUESTS I found touching and admirable in both theme and choreography, but feel that better presentation could heighten its effect as a ballet.

This criticism in fact holds good for much of the repertory of this company; little imagination or taste in the use of inexpensive decor was apparent and the standard was way below the high overall standard of music, choreography, lighting and dancing. Remembering what beautiful effects were achieved on a shoestring by Marie Rambert's company in its early life, London had little patience with the assortment of custumes thrown together for ballets like MOTHER GOOSE SUITE.

John Cranko's ballet THE WITCH was presented right at the end of the London season. Danced to Ravel's Second Piano Concerto in costumes and decors by Dorothea Tanning, it proved to be a worthy acquisition for the company and a considerable step forward in Cranko's development.

During **Albrecht Knust's** visit to London, **John Gregory,** director of the London School of Russian Ballet, organized a fascinating Introductory Demonstration of Kinetography Laban. Knust explained the basic principles of Laban's system of notation and then junior students of the school attempted to read movements from his chart. Finally some advanced pupils of Knust read more difficult and complex movements and demonstrated that the system is equally suitable for recording classic ballet and modern dance.

Sally Gilmour, ex-ballerina of the Ram-

(*Continued on page* 48)

Dance MAGAZINE

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MARGOT FONTEYN in Ashton's DANTE SONATA, coming to the Metropolitan this month with the Sadler's Wells Ballet.

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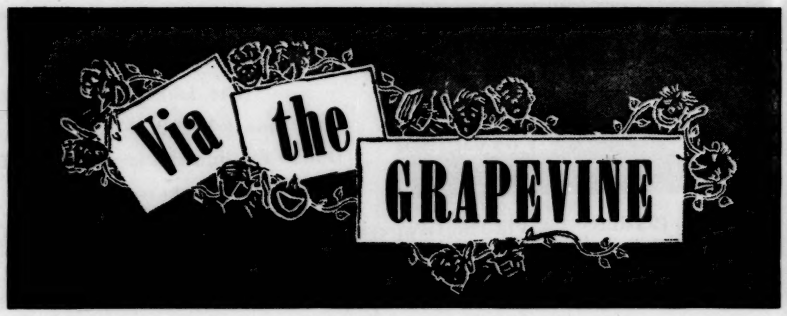


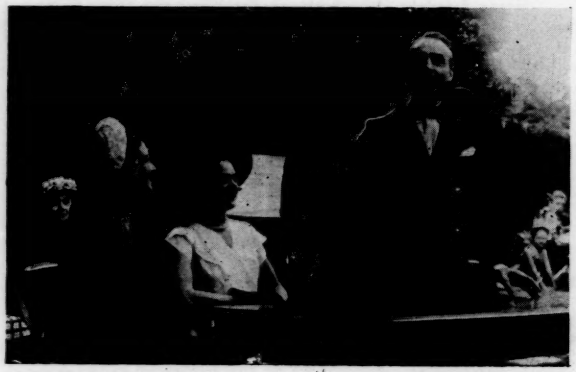
WE earnestly hope by this time of the year that you've got your strength back after the inroads of last season — those of you who miss nothing, but nothing on the calendar of dance events. You're going to need it. Coming upon the New York scene this Fall (and some of these will tour extensively) are the **Sadler's Wells Ballet** at the Metropolitan Opera House, for a three week season, **September 10-October 1;** the **Ballets de Paris,** returning (like S.W.) for a second American tour, opening at the Century Theatre **October 2** for a four-week season; the Grand Ballet de Monte Carlo, recently renamed the **Ballets du Marquis de Cuevas,** to open October 30th for a four-week season, probably at the Winter Garden. The New York City Center, a hotbed, if there ever was one locally, for all kinds of dance, will again be the home of the **New York City Opera** (a choreographer of which is **Charles Weidman)** in a season commencing **September 21, ending November 12th.** The opera company will be closely followed by the **New York City Ballet, November 15-December 14,** and this by the **New York City Dance Theatre,** (its second season) from **December 15-25;** barely enough time for the stagehands at the center to clear away the effects of one lot before the next is pounding on the stage door for entry. While a lot of us want to get down on our hands and knees and thank God and New York City for the Center, a situation such as this cries out for something. Would this be an awkward time to point out to the City of New York that the City of Paris is erecting on a site in the Champs Elysees a new theatre to be devoted exclusively to presentation of dance? This in addition to its possession of the Opera and Opera Comique, houses which are under strictly national, as differentiated from municipal administration. New York, a few strides ahead of Paris as a dance center, and with a greater audience potential, must juggle artfully for outlets for any number of enterprises in dance, which if they had better housing, could enjoy larger seasons, with parallel employment benefits to dancers of many varieties.

Thus, many enterprises must necessarily for lack of theatres spill over into the museums, the "Y", the settlement houses and other centers which are increasingly offering hospitality and an outlet to dancers of calibre. Among these centers are notably the Dance Center of the 92nd St. YM-YWHA, again the American Museum of Natural History, the Brooklyn Museum and now, the Henry Street Playhouse, The season's calendar of these centers will appear in the October issue.

Once again, although we are convinced that dancers are strictly deaf where they are enjoined to join hands in their mutual interests, it is obvious that only a strong guild, strong enough to lobby for legislative reforms (in real estate and building for example) could effect a situation which would open wide the market for today's crop of dancers and those growing up now. We are thinking, with a slight recoil, of that handsome affair known as the National Dance Association which kicked the bucket after breathing very hard for a year. It had a beautiful design and intentions but it was all hollow within. No support from the very people who come to class every day of the week to practice strenuously for a career, and who pull long faces during seasonal unemployment. This month's sermon is at an end.

★

Ballet Theatre will now be known as **American National Ballet Theatre** (sic) to distinguish it from its relative at the Metropolitan Opera, the company headed by **Antony Tudor,** which goes into rehearsal October 9 for a winter season at the Opera. The school of the Opera and Ballet Theatre, headed by Mr. Tudor and **Margaret Craske,** and augmented by a faculty of **Mattlyn Gevurtz** and **Katherine Forbes,** opens September 16. Leitmotif will be creation within tradition, in line with the great Opera houses of Europe, the Maryinsky, La Scala, Covent Garden, Paris, which have been incubators in the past for great ballets of their own . . . When **Ballets de Paris** returns to America in October, it will bring two ballets new to this side, Roland Petit's recently premiered work, LA CROQUEUSE DE DIAMANTS, and LES DEMOISELLES DE LA NUIT, the latter scored by Jean Francaix, with decors by Leonor Fini, based on the Jean Anouilh poem; the former dressed and set by Andre Beaurepaire, with dialogue and lyrics by Roland Petit, Jean-Michel Damase and Raymond Queneau. Yes, **Petit, Renee Jeanmaire, Colette Marchand, Serge Perrault** and the others will sing, as well as dance, while gobbling diamonds (implied in title). This should really be an occasion. The company will also return with two of last year's big successes, Petit's five-act ballet, CARMEN and the diverting L'OEUF A LA COCQUE. The company embarks on a 60 city coast-to-coast tour opening in Allentown, Pa. on October 30 . . . **Rosalia Chladek,** famous Austrian dancer and choreographer and Hindu dancer and writer **Ranjan** of Madras, India, will come to the United States this month as guests of the **Rockfeller Foundation.** They arrive September 15th and will be greeted by theatre and art society and the press at a reception to be given at the Metropolitan Museum of Art in New York City. This visit is arranged by the **International Art Program** section of the Foundation, of which a further sub-division is the Dance Committee, headed by Mrs. **Winthrop Palmer** and **Walter Terry.** This program, currently in its second year, sponsors study-tours of world-wide scholars and artists in a number of art fields which include music, literature, architecture, and others, in addition to dance. Miss Chladek will study American modern dance here; Mr. Ranjan will study ballet. Both artists will be seen in a recital at the Equity Library Theatre early in December prior to their departure for home . . . **Ruth St. Denis,** temporarily abandoning spiritual retreat for the skirmishes of the world, loomed up over the horizon last month like a pillar of light in the sky and threatens to make September a memorable month here in New York, as she made August memorable in Chicago, Miss Ruth's recent unforgettable TV appearances revealed her unrelenting atti-



George Balanchine addressing audience at garden party of the Royal Academy of Dancing in London. Seated at table (right) is Pamela May of the Sadler's Wells Ballet. Mr. Balanchine said, among other remarks, that among other lifelong ambitions, he had always wished to open a garden party. The R.A.D. gave Mr. B. his wish in July.

tude about matters such as God and baseball (she is for the former and against the latter). She was greeted on her arrival in New York by a party given in her honour at the home of writer **Arthur Todd.** Without a moment to spare she sped to Jacobs Pillow to appear on the Festival program August 25-26 in place of the **Ross-Ward Ballets** originally scheduled for that date, which had been cancelled due to spiritual differences between the managements of the company and the Festival. Ruth St. Denis is definitely set to appear in recital at Carnegie Hall on September 29, in company with **Ted Shawn** who will appear as a commentator. Miss Ruth will dance Incense, Yogi, White Jade, Nautch, Tagor Poem and Salome. There is unconfirmed talk of an appearance at the Roxy Theatre, but her national tour, to follow her New York appearances, arranged by Richard Brill and William Berns, is a certainty, as are numerous TV and radio appearances. Now in her young Seventies, Ruth St. Denis is too young to make that absurd retreat to New Jersey, which she is given to threatening her large family of American dancers . . . Two important dancers sustained considerable damage from falls last month; **Ted Shawn,** in rehearsal for his solo work, PROMETHEUS BOUND, fell from a nine-foot high platform, injuring his shoulder, not to say nearly ending it all. He insisted on dancing in spite of his pain and postponed, but did not cancel the Prometheus (given two weeks later). His comment on a nearly fatal fall is a real piece of Shawniana: "I regret only that I didn't have a soldout, packed house for it. It was the most dramatic fall I have ever had " . . . The other damage was sustained by **Melissa Hayden** in London on the night of the premiere of THE DUEL. Melissa fell heavily during a solo passage, temporarily stunning herself. She barely was able to crawl offstage. The curtain was lowered and the whole middle section was omitted, but the dancer, with obstinate courage, insisted on finishing the ballet, taking numerous curtain calls in tears, while more than a few on the other side of the footlights wept with her and for her. The New York City Ballet has had its casualties in London, with Maria Tallchief's sprained tendon, Tanny Le Clercq's injured toe, Yvonne Mounsey's pleurisy and Melissa Hayden's fall. The company is presently on tour in provincial England; will return home late in September . . . . The **Donaldson Award,** given annually by **Actors Equity** to artists in various branches of the theatre, was awarded this year to **Anita Alvarez** as top dancer and to Jack Cole as choreographer. Cole spent most of this summer with his company at Ben Marden's Riviera, has returned to Hollywood to make another film (which he has sworn never again to do) this time with Danny Kaye, and will return to New York in October to appear as the first recitalist in the series "Around the World with Dance and Song" at the American Museum of Natural History . . . **Tanya Chamie,** choreographer of last year's Ballet Russe success BIRTHDAY, is at work on a new comedy ballet, with music by Charles LeCoq . . . **Ruthanna Boris,** having seceded from Ballet Russe de Monte Carlo, is slated

CHICAGO dancers

in the spotlight

The Circle Dance, a high spot in the "Frontiers of Freedom" pageant choreographed by Joan Woodruff for the all-summer Chicago fair.

Norma Doggett and Jack Admiri, dancers in Music-in-the-Round Summer Theatre in Chicago talk over the last show and what happened—something hilarious, no doubt.

Friendship Gardens, Mich. Estelle Garner rehearses on what has been called the most beautiful outdoor stage in America.

Choreographer James Venable and production manager Roger Englander of the Chicago Music-in-the-Round Summer song and dance theatre.

to enter the ranks of a New York company which shall be nameless (for the moment) as a leading dancer and choreographer . . . **Devi Dja,** Indonesian dancer, who for five years since the war's end has been on the verge of returning to her native home, who only a few months ago made absolutely final plans for departure, has again postponed the trip. Going, going, but never gone . . . . San Francisco's **Jimmy Hicks** has changed his name to **Scot Douglas** since his signing with Ballet Theatre . . . **Andre Eglevsky** on leave from **Ballets du Marquis de Cuevas,** spent a lot of his New York vacation in August sparring with TV m.c.'s. One of them asked him (not knowing exactly **who** Egelvsky was) to please sketch in pencil for the TV audience, as he had been introduced to the not very alert m. c. as an "artist". Another requested him to take off his shoes and dance Spectre de la Rose in a business suit. Andre's vacation is over now. He will return with the company in mid-October . . . **Felisa Conde,** partner of modern dancer **Peter Hamilton,** was married to dancer **Nick Vanoff** in Pittsburgh last month, but not before both of them had long-distance-phoned Peter to ask his permission! Both are alumnae of the Charles Weidman company . . . **Lili Mann,** of the New Dance Group, and husband Merrill Laub are busy crooning over addition to the family, Phoebe Ann, who arrived on July 17th . . . Another casualty of the month: **Pilar Gomez** badly wrenched an ankle during performance with partner **Federico Rey** and their engagements in Venice and elsewhere had to be cancelled . . . One of the interesting students abounding in numbers on the campus at Connecticut College, New London, this summer has been young **Rachel Emanuel** who came here from Israel to study under such masters as **Louis Horst** and **Doris Humphrey.** Rachel is married, has a young son and lives on a collective farm. When she returns to Israel in September, she expects to teach children and adults in the various collectives the kind of dance she studied in New London . . . Those who saw **Lillian Moore's** little theatre satires at Jacob's Pillow this summer will see why she was so immersed in the subject of satire, having been getting into the mood for months in preparation of her piece in this issue, called "200 Years of Theatrical Dance in Caricature." One darn thing just led to another, says Lillian . . . The Antrim Playhouse at Suffern, N. Y. saw the first performances of three new ballets offered by the Rose-Ward Ballets last month. **Herbert Ross,** choreographer of the opus, CAPRICHOS (now owned by Ballet Theatre) has created a short work called PIERROT AND THE MOON, which has a Commedia del'Arte patina, with near-sensual quality. The music is by Igor Stravinsky. Mr. Ross, in collaboration with John Ward, is also the creator of a comedy pantomime, with score by Julian Freedman, called THE THIEF WHO LOVED A GHOST. The third work, called THE ROSE HOUSE, is by John Ward, a sad and lyrical piece in ballet idiom grafted on a Japanese fable, with a score by Maurice Ravel. These three works of the Ross-Ward company are tentatively scheduled to have a New York premiere at the Dance Center of the 92nd St. Y on October 14th . . . Beginning September 6th, the Radio City Branch shop of Roger Kent's will hold a window display in celebration of the return of the **Sadler's Wells Ballet,** consisting of photos, posters, programs and other items, all from the collection of **Arthur Todd.** Likewise, the 58th St. Library during this month will have a similar exhibit on Sadler's Wells, also from the collection of Mr. Todd . . . **Nelle Fisher** and **Jerry Ross** will bow into the Persian Room of the Plaza this fall; they will also be seen in a number of Max Liebman's TV Show of Shows . . . **Jerome Andrews,** who has been in Europe for some months, is studying with **Mary Wigman** in Switzerland . . . **Edith Allard,** Chicago dancer who has been in Europe more than a year, and has rated as leading dancer with a number of municipal theatres in France, is now touring the French provinces as soloist with the operetta, VALSES DE VIENNE . . . **Hanya Holm** presented an informal program of dances at Colorado College in Colorado Springs on August 5th. Participants were a student group augmented by soloists **Ray Harrison, Melvin Fillin** and **Miss Holm,** herself. The principal work was CONCERT ROYAL, a study in dance done in rococo style to music by Couperin. Miss Holm and Ray Harrison performed a suite of pre-classic dances and Harrison appeared in four solos . . . The Los Angeles production of Willie, the Weeper, a Moross-Ralston Ballet Ballad, will have **Esther Junger** as choreographer. She left for the coast August 14th; will start rehearsals early in September for an October 3rd opening in L. A. . . . . RED, WHITE AND BLUE, the offspring of the wartime THIS IS THE ARMY, is a revue to be produced by Owen Crump and Leroy Prinz, in Hollywood, and will employ as talent only veterans of World War II or relatives of veterans. **Paul Haakon** is to appear with this show, for which he will devise four ballets in double capacity of choreographer and leading dancer. The show is slated to tour the United States and to be given at the Metropolitan Opera House in New York in April, 1951 . . . Of the new works promised on the calendar of the New London (American Dance Festival) season, **Jose Limon's** projected piece, DIALOGUE, was cancelled. The other new works, Limon's CONCERT and THE EXILES, **William Bales'** solo, **Jane Dudley's** group work, PASSIONAL, and **Sophie Maslow's** six-part work called THE VILLAGE I KNEW will probably be on view in New York City in the December season of the **New York City Dance Theatre,** as much of the latter's large repertory is drawn from such sources as the New London proving grounds. Reviews of the foregoing will appear in the October issue . . . Among coming musicals hoving into sight is the Olsen and Johnson's PARDON MY FRENCH, with **George Zoritch** as leading dancer and the Rome-Auerbach revue, BLESS YOU ALL, with **Tamiris** as choreographer. Auditions for the latter are to be held some time in September. The former is all set for an October opening in New York . . . New exotic character team, **Dean Crane** and **Gemze deLappe,** trained by **Nimura,** are slated for leads in MESSER MARCO POLO . . . **Leslie Caron,** formerly with Ballets du Marquis de Cuevas, goes to Hollywood to appear in AMERICAN IN PARIS with **Gene Kelly** . . . The Dance Center of the 92nd St. Y is holding open house on Monday evening September 18 in honour of **Josephine** and **Albert Butler,** new heads of the ballroom dance faculty at the Y.

Peter Hamilton and Felisa Conde, in variation from Mr. Hamilton's "3 Antique Dances" to be shown, among other varied theatre pieces on the opening program, October 4, of the series, STAGE FOR DANCERS, at the Brooklyn Museum.

Nelle Fisher and Jerry Ross, a smart salon twosome slated for the Persian Room and coming TV stellar spots this Fall.

Just PEOPLE and Places

photo by G. B. L. Wilson

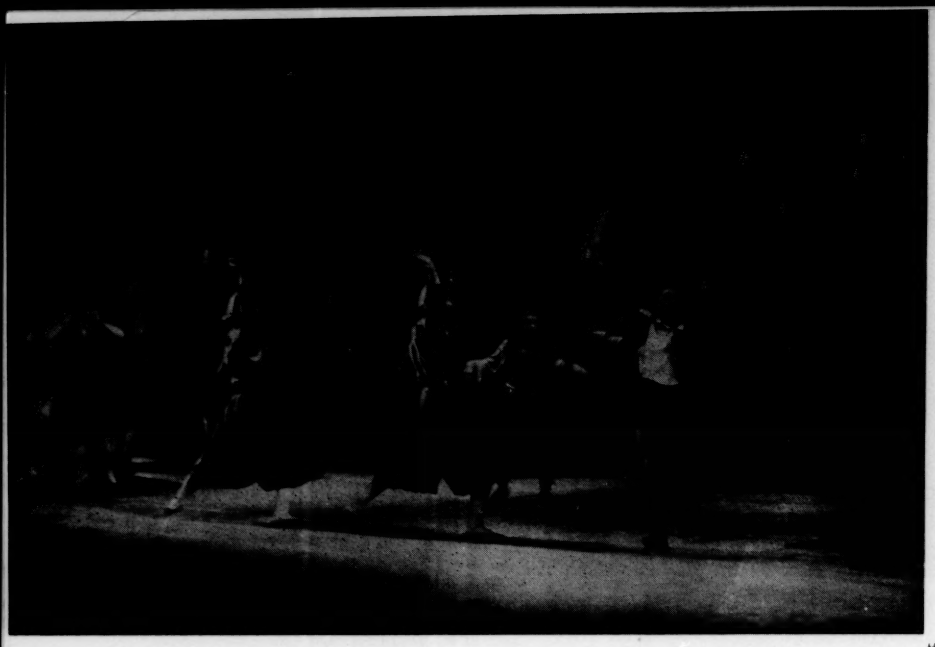
Beryl Grey, ballerina of the Sadler's Wells Ballet, leaves the St. James Parish Church of Weybridge, Surrey in England, arm in arm with her new husband, Sven Svenson. The date was July 15. The couple honeymooned in Sweden.

Ruth St. Denis, Billy Skipper and Sybil Shearer at garden party in Winnetka, Ill. given by Leonard Linn in honor of Miss St. Denis.

photo by Walter E. Owen

Tatiana Svetlanova of San Francisco is greeted at reception given for her after her recital in the S. F. Russian Center by Rosita Duncan (right) the "Topsy" of the famous Duncan Sisters.

At Idlewild Airport, August 6th, stars and directors, guests and relatives of the Ballet Theatre pose before taking off on six-month European tour. L. to R. James Mitchell, Oliver Smith, Lucia Chase, Robert Breen (exec. sec'y of ANTA), Allyn McLerie, Igor Youskevitch, Maria Youskevitch, Mary Ellen Moylan, Paul Godkin, Alicia Alonso, John Kriza, Nora Kaye.



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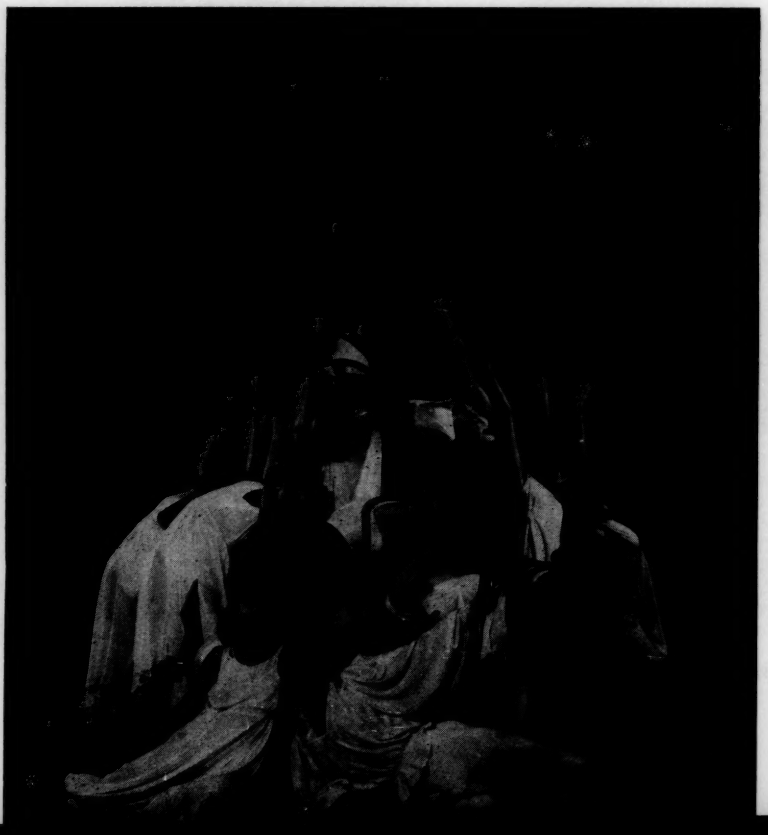
DON QUIXOTE

Robert Helpmann (at right) as the last standard bearer of knight-errantry in DON-QUIXOTE, a ballet by Ninette de Valois, based on the epic of that name by Miguel de Cervantes Saavedra, which is to receive its American premiere in September at the Metropolitan Opera House in New York.

in the September spotlight:

the return of SADLER'S WELLS

photo by Felix Fonteyn



DANTE SONATA

Another American premiere to be toured by the Sadler's Wells ballet is Ashton's DANTE SONATA.

LEND LEASE *in Ballet*

by Mary Clarke

the visit of the New York City Ballet to London inspires some remarks on exchange ballet-tours by English and American companies

FAIR EXCHANGE is no robbery, say the platitudinous proverb, and after this summer's exciting visits from American ballet companies, the London dance world is feeling that reparation has been made in advance for the six-month absence of Sadler's Wells on their U. S. coast-to-coast tour. The only complaints are of timing; it seems a pity that the Americans followed so hard on the long London season of Sadler's Wells and the two American companies, the New York City Ballet and Ballet Theatre, had to visit almost simultaneously.

By the end of September everyone in London is set for acute choreographic indigestion and with the Sadler's Wells opening at the Met, New Yorkers start out on an equally intensive winter season.

That complaint voiced, let us turn to the good things of this trans-atlantic lend-lease of ballet companies and consider what we learn from it and how it is going to influence long-term plans and policies.

The invitation of the New York City Ballet to Covent Garden was rather more than casual hospitality. Leading personalities in both the Sadler's Wells and New York City companies hope for continued interchange of ideas and choreographers and more exchange visits in the future. The first link in this chain of cooperation was forged when George Balanchine came to London to stage his BALLET IMPERIAL for Sadler's Wells and Frederick Ashton went to New York to create LES ILLUMINATIONS. The next link will be the production by the New York City company of a ballet by the young English choreographer, John Cranko and Balanchine is simultaneously working on a new ballet for the junior Sadler's Wells company.

These productions, in isolation, are important and have provoked much discussion in both capitals. Even more important, however, are the visits by the entire companies, for it is only in perspective and against his familiar background that the development of a choreographer (and the performance of a dancer) can be fully judged. BALLET IMPERIAL is danced a little differently by Sadler's Wells from the way in which Balanchine-trained dancers would perform it. ILLUMINATIONS in New York is viewed as a unique work; in London it is related to long experience of Ashton's choreographic development; consequently judgments differ. But when we see the companies to which these choreographers belong we begin to understand *why* they create in a particular way; what it is that they are aiming at and to what extent the style and abilities of the dancers affect that way of creation.

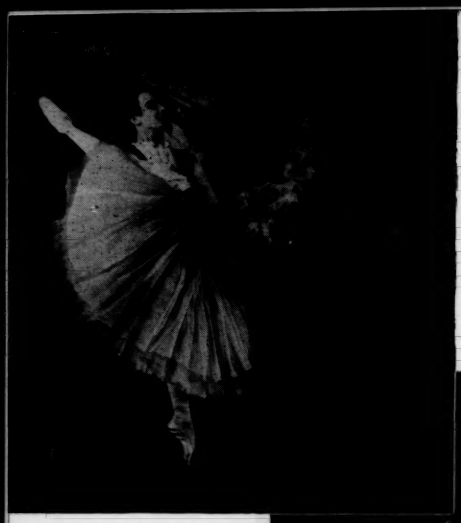
The companies are entirely different in both composition and functioning and this means an initial jolt for the audience in each country as it comes up against something not previously experienced. This summer, for the first time in many years, the London dance public found itself in a state of turmoil and disagreement over the works presented. There was no general line that could be taken with safety. One had to go and watch and think about the results and then go right back to have another look.

In the cafes and pubs around Covent Garden argument waxed hot after the performances and if the season by the New York City Ballet did nothing else, it really did make people *think*. Instead of being faced with a company of brilliant individual dancers and a sorry repertoire of ballets, as has often happened in the past, London was given ballets first and personalities second and each member of the audience had to come to some kind of decision as to whether he was in sympathy with the stated aims of the company — or not.

Both Balanchine and Kirstein were willing and eager to present their case and to answer questions and criticism. By the time the company opened, most people in the audience had a good idea of what its directors were trying to accomplish and perhaps disappointments in the season were largely due to the fact that the policy had sounded so attractive in theory. For those ballets which actually fulfilled on the stage the intentions of the creators there was nothing but admiration.

ORPHEUS is not a ballet to bring an audience to its feet cheering but it won almost passionate admiration because, as the critic of the Times wrote, "the ballet tapped some of the deeper, unexplicit implications of the myth."

On the other hand, FIREBIRD was thought to be in complete opposition to the stated views of Balanchine on the question of American (or English) dancers, attempting to present Russian folk lore or folk dances. The Fokine version is remembered very vividly in London. As Cyril Beaumont wrote in the Sunday Times, "Fokine interpreted the ballet in the spirit of the music and evoked the enchanting mood of one of the most beautiful of Russian *skazki*. Balanchine fails in both respects." Much as Maria Tallchief's performance was admired, I think most people wished Balanchine could have created something entirely new to



GISELLE

Margot Fonteyn and Alexis Rassine in Act I of **GISELLE**, in the Sadler's Wells version of the classic to be shown in America for the first time this Fall.

photo by Richardby

LES PATINEURS

Beryl Grey and John Field in **LES PATINEURS**, which Sadler's Wells brings to America for the first time.

photo by Louis Klemantaski, Ltd.

display her gifts instead of grafting them to FIREBIRD.

The ballets by other choreographers also provoked much discussion, although they were somewhat overshadowed by the Balanchine works. The net effect of the season was, in a way, similar to that of Sadler's Wells in New York last year. The classics of the company — the "new classics", that is, like SERENADE — were the big successes, just as the "old classics", as danced by Sadler's Wells, were the big successes in America last year.

For the other works there was less enthusiasm, just as there was less enthusiasm for the Sadler's Wells modern repertoire in America.

Does it perhaps result from the fact that trends in choreography are becoming so distinctively national that ballets are no longer so easily movable from one country to another?

That is something to ponder this winter.

•

SADLER'S WELLS return to America this year with much the same repertoire as last year. During the last six months in England, they have presented three new productions, but of these only Ninette de Valois' ballet, DON QUIXOTE, will cross the Atlantic. There will be one more classical production, GISELLE, and this will show Margot Fonteyn in another of her great roles. Ashton's DANTE SONATA will also be given for the first time in America. This ballet was created in 1940, a time of great emotional stress in England, and still reflects some of the confusion and agony of those war years.

It is danced barefoot but is in no sense a work of modern dance, for it is performed by purely ballet-trained dancers and many of the lifts are essentially balletic. American audiences are certain to view it, however, in the light of *their* experience of modern dance and their reactions will be interesting because so different from those of their English counterparts who remain totally ignorant of all such new developments. (The unhappy cancellation of Martha Graham's projected July season in London postpones indefinitely London's introduction to this unique American art form.)

So far, selfishly, we have considered almost entirely what the exchange of companies means for the audience, but dancers are likely to get just as much out of the deal. The 1949 American tour "made" Fonteyn with the British public and popular press. Her reputation among the cognoscenti of the ballet world had been secure for years but it was only after the American triumph had echoed back in the British press that she really became front page news.

Such personal triumphs are naturally rare and the majority of what we called in school "the benefits of foreign travel" are shared equally by a whole company. Stimulus is, again, the vital factor. For both companies there is the challenge of conquering a new public and this, in conjunction with the excitements of travelling, of discovering new cities, new atmospheres, and new friends, helps keep a dancer (metaphorically, as well as physically) on her toes.

As well as all the flippancies of learning (in New York) how to lift a Sunday newspaper and (in London) how to enjoy that afternoon cup of tea, the dancers exhibit an almost unconscious knack of searching out interesting dance activities and picking up local or national dances which may all prove grist to the choreographer's mill.

The physical strain of touring is likely to be greatest for Sadler's Wells this year. English dancers are not used to dancing "straight off a train" and are certainly most unused to the distances they must cover in America. Outside New York none of their seasons will be for more than two weeks in any one city and many will be far shorter.

The New York City Ballet, after its straight six weeks at Covent Garden, made its longest trip of the tour — 183 miles to Manchester. Los Angeles, as everyone knows, is over 3,000 miles from New York. English train travel is admittedly inferior to American and the English dancers will profit from the better food but even so we expect Sadler's Wells to return almost exhausted.

For both companies, after the return home, must come the period of regathering of strength for the next move forward. No influences are likely to become apparent for at least another year and even then they will be unobtrusive because both companies are, in direction and accomplishment, too mature for violent swings in any new direction. No one with any sense ever tried to prophesy about ballet — but, because of the exchange of companies and of arguments, criticisms and appreciation that has resulted, the people who create, the people who dance and the people who just sit out front and watch have all, in some way or another, been deeply affected the process of lend-lease in ballet.

WEDDING BOUQUET

Poignant group from the comedy masterpiece of Frederick Ashton, **WEDDING BOUQUET,** shows Robert Helpmann as the Groom, Moira Shearer as Julia, Margaret Dale as the Bride, and Pauline Clayden as Julia's pet dog.

and other works to be offered by

SADLER'S WELLS

photo by Roger Wood

SCENES de BALLET

Frederick Ashton's **SCENES DE BALLET** (score by Stravinsky) with principals Moira Shearer and John Hart is another promised new work for the American tour of Sadler's Wells ballet.

Dance Archives, New York Public Library

1720. Title page of a book of early German caricatures showing a theatrical dwarf's dancing school.

by Lillian Moore

For centuries, the human body in motion has appealed to artists as one of the most attractive of subjects. At the same time, the conventions and exaggerations demanded by the theatrical dance have had a particular fascination for those who have specialized in satire and caricature. The ancient Greeks and Romans produced grotesque, amusing dance figurines as well as statues of classic beauty. In the vast field of old prints and engravings it is possible to trace the outlines of dance history in caricature, while today it is hardly possible to open a popular magazine or a Sunday supplement without finding a cartoon which comments on the foibles of the ballet or the modern dance.

Since in one brief article it is impossible even to skim the surface of the whole rich field, this little survey is concerned with the comparatively short chronological span of two hundred years, from the early days of ballet as an art form, up to two giant historical personalities of the present century, Isadora Duncan and Anna Pavlova. When ballet first began to emerge, as an independent entity, from the old court spectacles, it was taken very seriously, and artists, perhaps out of respect for its artistocratic origin, were careful to treat it with deference. By the time the "Theatralische Qwergen Tantz-Schul" was published in Germany in 1720, the infant art was robust and hearty enough to survive a good deal of good-natured ridicule.

The title page of the "Theatrical Dwarf Dancing School" is only one of

1741. Leaps and elevation in ballet were still a novelty when William Hogarth drew this of La Barberina and Desnoyer. Note Hogarth's little joke, a dimensional scale of feet.

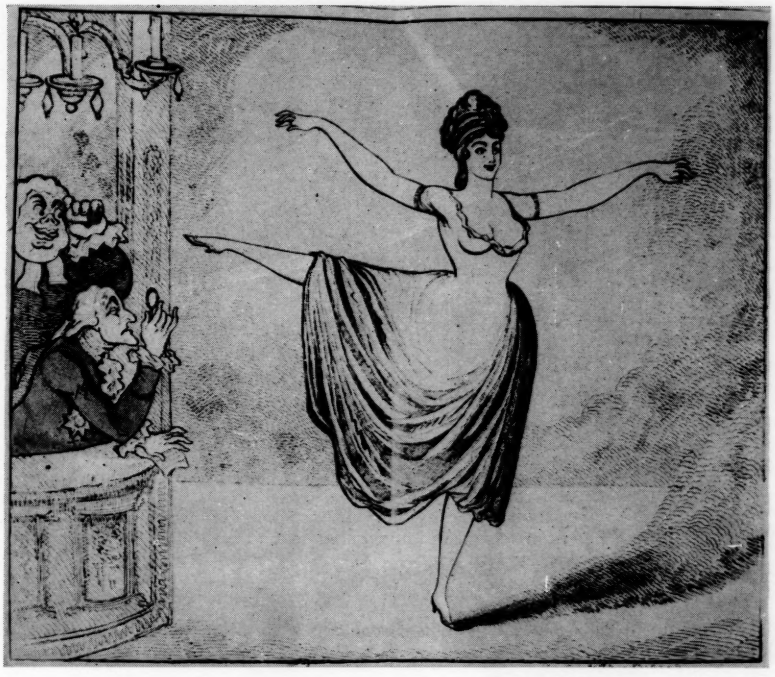
years of *Theatrical Dance* IN CARICATURE

the many fascinating plates to be found in this rare album, one of the treasures of the Dance Archives of the New York Public Library. Even in travesty, it reveals the early use of the turned-out feet, as well as the outmoded balletic convention of the closed thumb and forefinger, which was one believed to serve the double purpose of halting the flow of blood to the finger tips in fast pirouettes, and giving an elegant appearance. The practice of holding the fingers in this way can still be seen in some of the pictures of Degas, but in recent years it has of course been discarded.

Leaps and other steps of elevation were still a novelty when Barberina (who later became the favorite of Frederick the Great of Prussia) and Desnoyer danced in London in 1741, and were sketched by the great English satirist William Hogarth (whose paintings inspired Ninette de Valois' ballet "The Rake's Progress", given by the Sadler's Wells Ballet in the United States last year). The engraving shows Desnoyer wearing the *tonnelet,* or short full skirt habitually worn by male dancers before Noverre called attention to its absurdity.

By the beginning of the nineteenth century, the ballerina had begun to acquire extension, and the leg was often carried to hip level. Richard Newton, who did not hesitate to caricature British royalty with bitter sarcasm, was comparatively kind to the beautiful French dancer, Mlle. Parisot, concentrating his malice on the evil-looking aristocrats who are leering at her from a

(Continued on page 37)



1802. As anybody can plainly see, these are serious students of the ballet watching Mlle. Parisot, as caricatured by Richard Newton.

1805. Auguste Vestris shown in exaggerated flight, by the artist Isabey.

Bibliothèque de l'Opéra, Paris

200 years of Theatrical Dan

FLORE (Taglioni) deplores the absence of Zephyr by raising her right leg in an impeccable second position.

FLORE ET ZEPHYR (Taglioni and Perrot) Reunited, revealing that by 1836 classical pas de deux had begun to take on new dimensions through "lifts" and supported adagio.

ZEPHYR (Perrot) expresses his extreme despair in a variation which shows him carried far over the heads of two pudgy, admiring members of the corps de ballet.

1836. ***Three cartoons by William Makepeace Thackeray, drawing under the name Theophile Wagstaff, of the ballet FLORE ET ZEPHYR, as danced by Taglioni and Perrot. Thackeray showed little mercy to the small, dry features of Taglioni, or to the bulging muscles of Perrot.***

Collection of Lillian Moore
(three Thackeray caricatures)

IN CARICATURE

Bibliothèque de l'Opéra, Paris

1827. The year Marie Taglioni made her debut at the Paris Opera, an anonymous artist was moved to draw this inspired comparison of the ballerina in the elegant classic and the exciting romantic styles in ballet.

1845. The remarkable Cruikshank satirizes the stage lover of the Romantic Ballet, in a scene which might well depict LA FILLE MAL GARDEE.

Print Division, New York Public Library

1845. Another Cruikshank caricature in a book called "Table Book", with text by Gilbert Abbott a Beckett, remarks of this ascent that ". . five minutes will elapse between M. Napoleon Vestris' entrechat and his descent . . ."

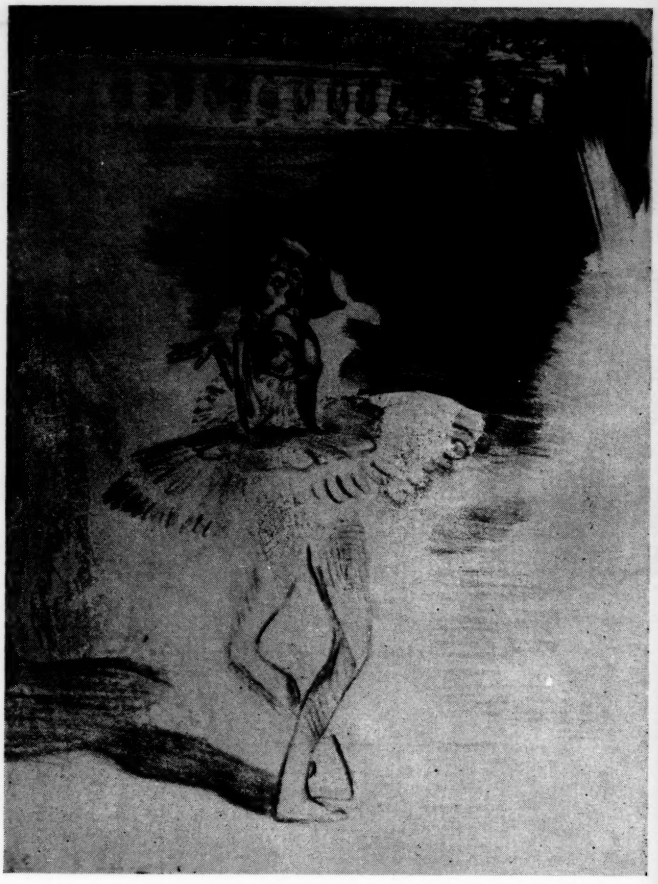
200 years of Theatrical Dance

Print Division, New York Public Libra

1853. A delicious piece by the great Honore Daumier, whose genius ran to the bitter, rather than the endearing, shows a little "rat" of the Paris Opera backstage with her mother. This is called "L'Amour et sa Mere."

1900. Marius Petipa carrying aloft the banner of "Ballet", a drawing by the dancer Nicholas Legat, who had a great gift for caricature.

Kennedy Galleries, New York

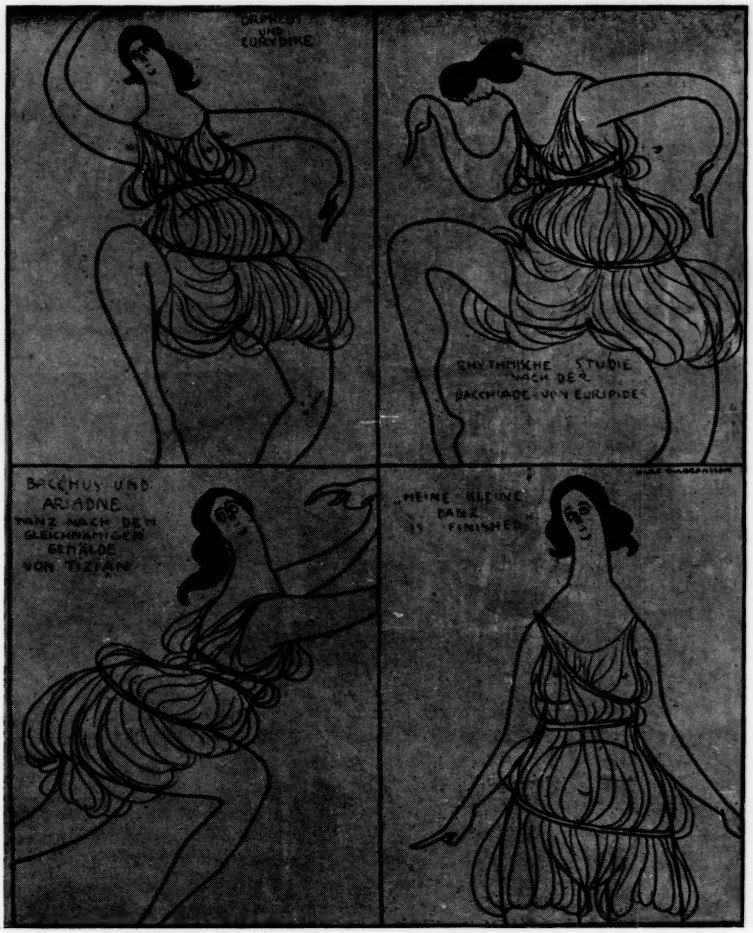


1920. Anna Pavlova as Columbine — as executed by the artist John Copley.

IN CARICATURE

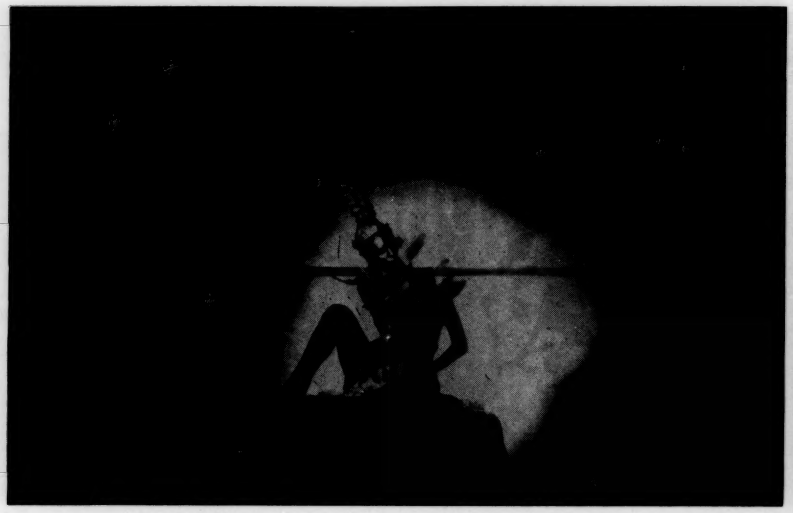
1902. Another Nicholas Legat caricature, this time of himself and family, titled "Gustav Legat teaching his two sons, Nicolas and Serge."

1912. "Meine kleine danz is finished," says Isadora Duncan in the fourth of these Olaf Gulbransson caricatures.


ORPHEUS UND EURYDIKE
RHYTHMISCHE STUDIE NACH DER BACCHIADE VON EURIPIDES
BACCHUS UND ARIADNE TANZ NACH DEM GLEICHNAMIGEN GEMÄLDE VON TIZIAN
„MEINE KLEINE DANZ IS FINISHED"

the exotic dance—1

LEPER KING (Cambodia, Indo-China)



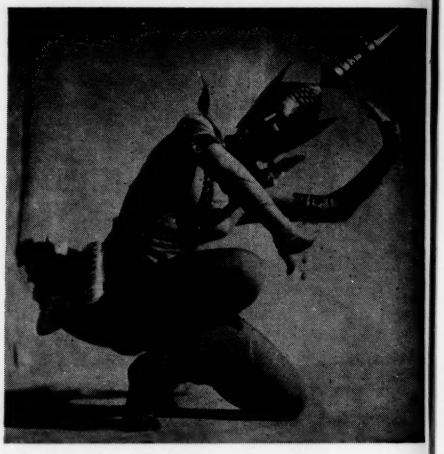
The moving legend of the exiled builder of Angkor is danced in the classic Apsara tradition. In Leper King, only the hands dance the story.

APSARA

the dance

by MARA

KINARA (Siam, Indo-China)



Kinara is a mythical creature — half woman, half bird (we see her like in Swan Lake and other mythological western tales) who guards the Emerald Buddha. Mara's costume, of metal and gold leaf, is a reproduction of the gold, life-sized statue of Kinara (see page 22, this issue) in the Royal Palace at Bangkok.

OUR lessons took place twice a day. The scene was the royal Court at Phnom Pehn, where I studied the Apsaras and the dance of the Khmers. The first lesson was given *before sunrise*; the second, after 2:00 P.M.

The dancers gathered on a cool terrace, half awake and quite lethargic. I was not the only pupil yawning and shivering in the chill of dawn (one hour before sunrise in the tropics is really night). The lesson proceeded in dead silence. The teacher did not speak, direct or explain. The method was kinaesthetic —the teacher sat at the back and moved arms, hands, torso and head. The pupil remained absolutely passive. Passivity is what was expected. Westerners might be surprised to find out how hard it is to be passive, being by western nature tense, independent and inflexible.

Passively, in the half-asleep state, the dance was learned, until it became automatic. Until the little bamboo claquette of the teacher, which indicated tempo, began to lead, nobody moved. This melancholy passivity, combined with lack of understanding of the subject of ballet, may explain why the dancers of Apsaras give such a moving performance; there is a trance-like quality, impersonality, rigidly required of the Apsara tradition.

Facial expressions there are none. The Apsaras, in their few sculptured representations in Angkor smile frankly and openly. The Devatas, who follow them, smile discreetly (the smile of the Khmer), chuckling at some private joke. The modern Lokhon never smile. Her chalk-white face is sad. The eyes are brooding but arrestingly alive in a mask-set face. Remarkable, that with thick white powder on, which alone would kill any expression with its rigidity, the Lokhon, the Sleeping Beauty of Indo-China, nevertheless looks movingly dramatic, her head weighed down with several pounds of gold, her body draped with heavy brocade.

•

To the Western eye, Apsara is a dance of hands. But this is only because western eyes are not used to seeing hands dance. In western dance technic, the flow of movement starts in the

DEVATA of Angkor Vat

There is nothing more representative of the long-abandoned, antique attire of the Cambodian dancer, as depicted on the bas-reliefs of Angkor Vat.

FIRE DANCE (Laos, Indo-China)

Exorcism of Phi (demon of plague) as danced in the primitive mountain tribe of A-Kha.

all photos in dances and mudras posed by MARA

body and it is dead and finished when it reaches the knuckles. Strikingly to the contrary, in the oriental dance — Apsara, in particular — the flow of movement starts in the body and flows without interruption down the arms, elbows, hands *and fingers*, until the trajectory of the movement ends at the tip of the nails.

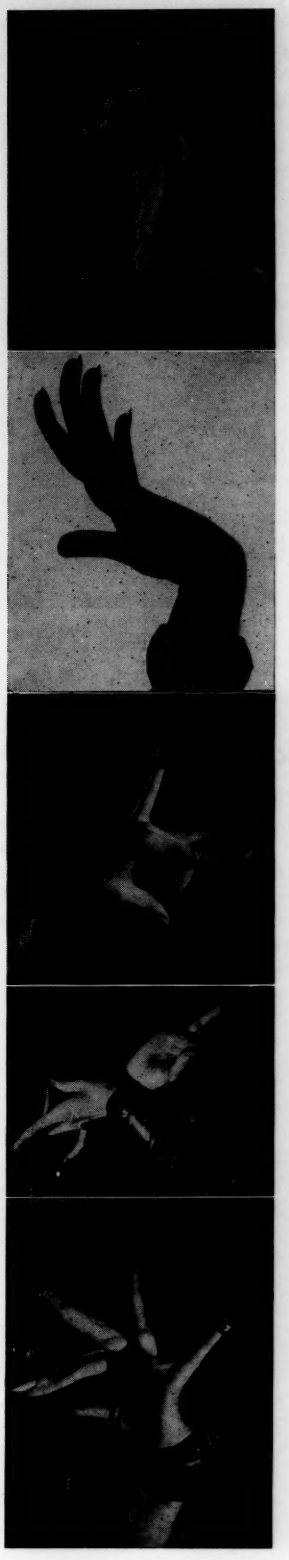
Like a pebble thrown into water, or a strike of the gong which continues its fluid reverberation long after the blow is struck, the Apsara dance pattern is still alive when it reaches the fingers' end, while the body freezes into those momentary static images for which Apsara is unique, still alive, finishing the movement completely, rather than interrupting it at the wrist. Westerners, seeing this, say: "Apsara hands seem to have a life of their own." Not a life of their own — just Life.

Yet this is true of the hands; they do take the credit, even though the technic comprises the entire body. Hands express the mood; hands have the glamour spot; the work of the torso and legs, strenuous as it is, is "anonymous", taken for granted. Perhaps there is a reason for it. After all, the coordination, the surprising mastery of balance, the muscle strength; all *can* be taught. This is only a matter of time. But the expressive hands can not be taught; they are a gift from God — or the gods, as you will. The hands are those of an Apsara or they are not.

Contrary to western belief, the training of the hands is comparatively effortless, whereas the training of the body is sweatingly strenuous. The ankles, the thighs, must be steel-strong to carry those contradictory balances, all done in slow-motion movie tempo, the tempo so dear to Indo-Chinese tradition. As

(Continued on page 39)

MUDRAS (gestures) of the Cambodian Classic Dance



a.

b.

c.

d.

e.

photos a-c (mudras) by Peter Basch • photos d-e (mudras) by Diane and Ray Witlin

a. Bandra Kala—designates passing moon;

b. Pataka—meaning clouds, light of the sun, also "thou", "thus!"

c. Brahmara—designates flying creatures, kinaras; sometimes, celestial nymphs;

d. Brahmara—(with both hands) taking flight;

e. Arala—benediction, morning, walk to prayer, drinking nectar; also poison. The mood is one of appeal or command.

the mystery of ANGKOR VAT

ANGKOR VAT — the main temple of the city of Angkor, a city about the size of Manhattan — rediscovered in the early 20th century. Apparently abandoned without reasonable cause hundreds of years ago, this ancient capital of the Khmers stands in the jungle of Cambodia.

the exotic dance—2

APSARA the legend

by MARA

At the beginning of the world, when Chaos still ruled, the Devas (the good) fought the Asuras (the evil) for the possession of Amrita—the liquor of immortality—made out of the ocean of churning milk. The victorious Devas won the Amrita, and with it the Apsaras (celestial nymphs), who also were born of the ocean of churning milk."

Such is the origin of Apsaras, the dancers of the god Indra.

"One of the celestial Apsaras fell in love with a mortal, and bore him a daughter. The child of the errant goddess was brought up by the Brahmans and became a temple dancer. Her sons became musicians; her daughters, temple dancers. Those latter were called *Devatas*." LL

In 1737 life-sized Devatas are represented in bas-reliefs of Angkor Vat — and there they can be seen to this day. Their half-nude bodies are no longer gilded — and the jewels in their sumptuous tiaras are gone, but they are lovely creatures, nevertheless. They wear, besides the heavy, seven-pointed tiaras and jewelry, transparent, intricately draped sarongs, which reveal their legs and thighs. Their breasts are uncovered and they invariably smile, a smile peculiar to Angkor. They walk hand in hand, they carry flowers (which traditionally fall from Heaven near a Devata); they hold their long braids; they look into mirrors. The inscription on the walls of Angkor Vat tell us that there were, in the 12th century, sixty-six hundred of these lovely Devatas in the service of the great temple.

Dull history disputes everything but their number. (The truth is that the overwhelming size of Angkor Vat needed every one of the 6600 Devatas to take care of the terraces, incense and flowers, and dance, in addition). As to the name — researchers still argue the point; as to the divine origin, unimaginative records show that the dancers came to Indo-China from India, into the legendary kingdom of Angkor with the Hindu conquest in the 4th century, A. D.

Lonely and alone, the statue of the Leper King stands in the jungle of Angkor Vat. Historians believe it was the principal image in the Temple of Death.

Hindu-influenced, the Kingdom of Angkor grew and became a mighty empire. These people were called Khmers. The kingdom of Angkor is a synthetic name, given to the Khmer civilization, since the real name is unknown, and Angkor is the name of the ruins of the Khmer's breathtaking capital — the city of skyscrapers which stands to this day in the jungles of Indo-China. Angkor Vat is the name of the biggest temple, which stands on a base of six square miles, whose highest spire is matched by the dizzying height of some in Radio City.

It took three centuries to complete the temple — from the 9th to the 12th. The lower terraces show the influence of Hindu art; the Devatas of the lower terraces smile impassively, with that disdainful curl of the lip, typical of the Hindu dancer. The upper terraces were finished by the Khmers themselves, at the height of their civilization. The Khmer Devatas are immediately distinguished from their Hindu sisters, although the costume and proportion of the body are the same; the smile is different. The "Angkor smile" became the unmistakable stamp of the Khmer dancing girl; not the disdainful curl of the lip, but a whimsical, sweet smile of inner amusement, a peculiarly Khmer chuckle at some private joke.

The 14th century brought the quick disintegration of the empire. In 1351 the Siamese, hitherto a vassal state, conquered the Khmers. The Khmer dynasty went into obscure exile in a tiny country in Cambodia, where its descendants still live, in elegant poverty. The Siamese conquest brought a new religion, Buddhism.

In the 18th century, inexplicably, mysteriously, Angkor was abandoned, that fabulous city of skyscrapers, unequalled by anything in the world except Manhattan. For centuries to come it vanished completely, surrendered to the jungle. Amazingly, the memory of it was obliterated even in the neighbouring countries, including the Siamese conquerors, including those Khmers in exile in Cambodia, who although still calling themselves Khmers, remembered nothing of their glorious past.

It will forever remain a mystery what could force a mass of people to completely abandon a city of such size. Plague? Fire? War? People usually

(*Continued on page* 40)

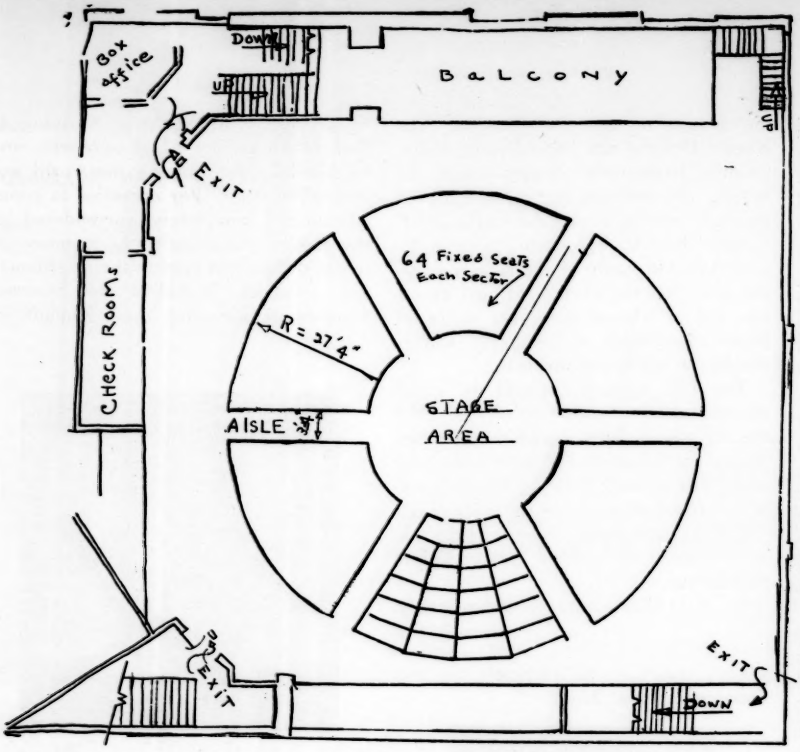
Mara's teacher, NONCE-REI of the Pnompehn Royal Ballet

Golden, life-sized statue of KINARA, mythical creature, half-bird, half woman, which stands in the Royal Palace in Bangkok. (see photo, page 20).

DANCE OF THE KHMERS — three phases

a. b. c.

a. Apsaras, mythical celestial dancers of the god Indra, who loaned them to his favorite people, the Khmers of Angkor. This is the Khmer dance in its original form. **b. Devatas,** no longer celestial nymphs, in their traditional attire, abandoned by the present-day Lokhons. This is the second phase of the Khmer dance. **c. Lokhon,** the name of the contemporary dancer of Cambodia. This dancing group is in front of Angkor Vat. The modern costume dates from the 17th century, was brought by the Portuguese, was heavily influenced by the commedia della arte of the time. Lokhon is the third phase of the Khmer dance.



Reproduced by permission of the Cirque Playhouse, Seattle

Plan for a THEATRE IN THE ROUND

Modern Dance in the

by Eleanor King

choreographer Eleanor King recounts personal experiences in the re-staging of modern dance for Seattle's Cirque Playhouse.

SIRED by imagination out of economic necessity, the arena theatre — or theatre-in-the-round, as it is sometimes called — is not only a throwback to the ancient Greek and Roman, but also the inevitable offspring of our era of modern dance. Its future is as conclusive as its parentage is mixed.

With space for performance reduced to a minimum level, requirements for production are simple in the extreme. Given a space thirty-one feet in diameter, some pure (white) spots overhead, five rows of seats banked on six sides (making six entrances, all of this situated on the same floor and directly adjoining our studio, we have had an ideal opportunity to live a new kind of performance experience, a new kind of staging in that most ancient of theatre shapes — the round.

A preliminary blackout is the warning to take positions in the dark, either on stage or at an entrance, so when the switches are pulled, you walk directly into the glare of overhead lights, too much for comfort, but not enough to blank out a live mass audience whose feet you must be careful to avoid, whose presence, on all six sides of the circle *makes hopeless that old adage*, "Never turn your back to the audience."

And how do you feel? At first, overexposed. There is no place to hide — no sheltering wings. There are no beautiful pools of warm or cool gelatine-dyed light to create mood and warm your shivering vitals; no blue cyclorama for depth, no black drapes, no frame of reference — just cold white light in a round space.

And what happens? Illusion flies out as realism and the dancers come in — for here, without walls, one is immediately drawn into the heart of the action — and the close and direct impact achieves an intensity which is greater, I think, than can be experienced from the conventional theatre.

For dramatic dance, for dance based on realistic comedy or satire, the arena theatre offers a great gain in projection. For imaginative forms of dance, for spectacle and for abstraction, the proscenium and all the devices of the electrician's skill are needed. (Someday, the Cirque may have a scrim between floor and audience — with this, illusion may come in again.)

Our recent Spring repertory season in the new Cirque Playhouse in Seattle confirmed all this. Rehearsals were both exasperating and exciting, trying to rehearse for a circle in the oblong space of our studio. We had the problems of orientating our focus from "front" to "center", and of clarifying entrances from 1 to 6.

The choreography of SHE had to be adjusted, as did all the works not especially created for the round stage. The first two sections of SHE remained fundamentally unchanged. Straight lines of the chorus remained straight lines; only at the close of part one the lines fanned out toward the aisles, making a radial connection with the audience.

In the second section, the mother's entrance from the periphery of the audience built a cumulative power much greater than when she had to emerge from concealment from a cramped position behind the bench. Here, the increased physical freedom added greatly to the sweep of the entrance and the intensity of the scene was raised.

The third movement changed shape considerably. Where the chorus of mothers and sons had formerly been almost a two-dimensional frieze upstage, now they flowered out in the foreground, in triangular formation around the center. Where the projection of the young men had been quite abstract, now they were circling each other face-to-face. Result: an increase in dramatic projection.

Since the Cirque was made within the frame of a huge ballroom 100 feet square, there was plenty of space for the orchestra in one of the corners, out of sight, but conveniently near. The

ARENA THEATRE

warm dark red of the curtains and the high, domed ceiling were wonderful background for SHE. With fortunate casting, with the superb support from the orchestra (playing Lockrem Johnson's great score) and the proximity of the audience, we achieved an unexcelled performance of SHE.

On the same program the premiere of TRANSFORMATIONS, an unaccompanied abstraction for two groups of five girls each, made use of all six entrances, and the choreographic design, penetrating from all sides of the circle, was most successful. Here the greatest demand made was on the audience's imagination; here the lighting resources, without dimmer control, was least effective. The other premiere was a new solo suite to the Bach-Vivaldi Harpsichord Concerto. The experience of dancing it, a purely formal dance, was exactly like performing in a night club.

Personally, I wished the audience were far, far away. The seats at the Cirque are not raked high enough for the dance. They are angled so that the spectator is on eye-level with the chest of the actor. Only front row sitters have an uninterrupted view of what is happening below the knees of the dancers in front of them. Also, *there is a loss in the total experience of the movement since the eye cannot follow the continuity of action around a curved space.* All relationships have to become more fluid, whatever their nature.

Discovering this as we went along, the matinees were changed in staging and program. *We conceded that the three-quarter circle was more functional* for all the previously composed repertory, so one section was roped off and became a fixed background. We *still* had six entrances and we added supplementary spotlights, one on floor level and one from the balcony bridge to the six-circuited board suspended from the center of the ceiling over the arena.

CHARACTERS OF THE ANNUNCIATION, essentially pictorial and styled for spiritual depth of mood, was replaced by SOLILOQUY IN THE MORNING and DANCE IN THE AFTERNOON, which improved with more intimate projection. The quasi-allegorical DANCE FOR THE SPRING, which required full action unfolding to be seen at once was replaced by Doris Humphrey's LIFE OF THE BEE, and an uncanny realism was given to the life within the hive by the round shape of the stage. Guardian bees in the entrances were used to great effect. BEASTS AND SAINTS suffered from loss of perspective at this close range but "Childhood Victorious" from TRIUMPH OF MAN and PARODISMS produced quicker, more spontaneous and contagious laughter.

In general, audience reaction was always rewarding and more immediate than from an audience separated from the stage by footlights. And the company's final walk-around the circle bow with the audience rising to its feet at the climax of the evening's performance was a demonstration of give and take I will long remember.

I can only say, in conclusion, that some works, by the nature of their form and content, are undeniably better suited to the proscenium, while others are greatly suited to the arena theatre. The discovery of this and its application is the personal problem of the choreographer who wishes to and has the opportunity to use a theatre-in-the-round.

In the coming season, the Cirque is booked for every night of the season, and we look forward to the Fall in a backward kind of way, anticipating a return to an old-fashioned peepshow theatre again, with its picture-frame proscenium and that delightful and magical word: "Curtain!"

photo by Ogawa

Rehearsal of Eleanor King's group work, SHE, in the Cirque Playhouse of Seattle, Wash. with dancers Eleanor King (standing on bench), May Tsutsumoto, Gloria Wiggers, Arita Athan, Pat Prechek, Ruth Herzog, Ruth Shorter, Virginia Fenton, Joy Dillingham and Martha Nishitani. Orchestra (out of sight) is behind singer standing in aisle.

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THEATRICAL FOOTWEAR

Julia Turnbull, child prodigy of dance, made her first New York appearance in 1834, when she was only twelve years old.

Mary Ann Lee, another native ballerina, shared her debut with Augusta Maywood in "The Maid of Cashmere" at the Chestnut Street Theatre in Philadelphia in 1837. Her chief claim to fame is that she was the first American ballerina ever to dance "Giselle".

Augusta Maywood, at the age of twelve, nicknamed "La Petite Augusta" made her New York debut in 1838, was noted for her elegance and grace. Her major career was spent in Europe, where she danced from 1840 until her retirement in 1862.

three Ballerinas and a Danseur

Chapter VII of the series

FOUR CENTURIES OF AMERICAN DANCE

by Arthur Todd

Editor's Note: See end of chapter for bibliography and Author's note.

Shortly before Fanny Elssler arrived in America in 1840, a very young American dancer was also beginning to make a name for herself in the city of Philadelphia. This twelve year old girl, Augusta Maywood, together with another girl by the name of Mary Ann Lee, made their debuts on December 30, 1837 at the Chestnut Street Theatre in Philadelphia. The vehicle chosen for their joint debut, oddly enough, was an English version of Mlle. Augusta's LA BAYADERE, known as "The Maid of Cashmere." Later, one of these girls, Augusta Maywood, became the only American ballerina that won international fame, while the other, Mary Ann Lee, distinguished herself by being the first American girl to dance the title role of GISELLE.

Augusta Williams Maywood was born in Philadelphia in 1825 and was the step-daughter of R. C. Maywood, who was responsible for bringing the original Mlle. Augusta to America. Consequently, with public interest at its height over the original Mlle. Augusta, it was only natural that when young Augusta Maywood made her debut that she became known as the "little Augusta". However, due to the prestige and influence of anything French at this time, this nickname soon became "la petite Augusta".

Early in 1838, with this new name, she made her debut in New York and received an ecstatic welcome. The critics remarked on la petite Augusta's dramatic ability, her grace and elegance. Meanwhile, her brilliant eyes and determined chin led to a sitting with Henry Inman, distinguished American portrait painter of that time. By the next month, March, 1838, theatre managers in many American cities were clamoring for her appearance. Instead of filling these lucrative engagements, Augusta set sail for France to study ballet in Paris. Here, after a year and a half of intensified study, she made her European debut, at the age of fifteen, at the Paris Opera, to the acclaim of public and critics alike.

Evidently her European success went to her head, or she felt that Europe was the natural home for her dancing, for Augusta Maywood never returned to America again. During the following twenty-three years, Augusta, until her retirement in 1862, enjoyed a career that would be the envy of any ballerina. From 1843 to 1845 she honored Lisbon with her presence and from there went

America's first "danseur", George Washington Smith's long career in dance ran from 1838 to 1883 and after that he taught dance for another sixteen years. At various times he was the partner of such stars as Fanny Elssler, Mary Ann Lee, Julia Turnbull and Lola Montez.

(Continued on page 43)

all illustrations by courtesy of the Museum of Modern Art, New York

ADVENTURES in *Movement*

YOUNG DANCER SECTION

Illustration by Renata Rainer

a series

of experiences for you,

your family, your friends

Adventure No. 2:

LIGHT AS DANDELION FLUFF

Have you ever seen the feathery dandelion seed-carrier silently float up and out in the air? That's how you should feel and sound when you're blown upstairs.

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Your partner stands at the foot of the steps gently blowing, while you, feeling as if a wind were pushing you from behind, step lightly up and forward. If your steps can be heard, try again another time.

Change positions. Look and listen. How well can your partner float up?

WHAT DOES IT MEAN?

If you're a student of ballet in Italy, Sweden, Cambodia or any other spot on earth you'll hear the French terms which are the "universal language" of ballet.

A pupil who has had even one hard-working year of ballet training should be able to check the correct meaning of most if not all the terms below.

1. assemblé
   a. *Class, come to attention!* ☐
   b. *Brushing of leg to 2nd or 4th position, spring to 5th* ☐
   c. *A jump from 1st to 2nd en l'air and return to 1st* ☐
2. fermé
   a. *Leg raised to 4th position croisé, plié* ☐
   b. *Close* ☐
   c. *Hold position firmly* ☐
3. dessus
   a. *Over* ☐
   b. *Under* ☐
   c. *To the side* ☐
4. piqué
   a. *Fast turns* ☐
   b. *A direct step onto point or demi-point* ☐
   c. *A series of small sideward steps* ☐
5. battement
   a. *Forward foot in 4th position, swing to 2nd à terre* ☐
   b. *Sharp elbow movement directly side* ☐
   c. *Kick movement* ☐
6. relevé
   a. *A jumping step backwards* ☐
   b. *Pupils, into position!* ☐
   c. *A rising onto point or points with small spring* ☐
7. balancé
   a. *Change of weight from one foot to the other* ☐
   b. *Extension of leg to 2nd position, held in balance* ☐
   c. *Step, hop, step* ☐
8. développé
   a. *Unfolding of the leg until it is straight* ☐
   b. *Development of the movement now used* ☐
   c. *Sliding of foot from the 1st position to the 2nd* ☐

1. assemblé (b), 2. fermé (b), 3. dessus (a) 4. piqué (b), 5. battement (c), 6. relevé (c), 7. balancé (a), 8. développé (a).

Pablo Picasso

excerpts from

THEATRE STREET The Reminiscences

Reprinted by special permission of E. P. Dutton and Co., Inc., publishers of THEATRE

THE Russian Imperial Ballet School on Theatre Street, St. Petersburg, produced more great dancers during the early decades of the 20th century than had ever come from one school. The discipline, the dedicated teachers, the use of the best of French, Italian and Russian techniques produced a unique style. The tremendous renaissance of dance which was the Diaghileff Ballet resulted from it. Many books and stories have been written of the era. One of the most colorful of these is THEATRE STREET, Tamara Karsavina's own story of her youth and her career as leading ballerina of the Diaghileff Company, where she created principal roles in *Firebird, Spectre de la Rose, Les Sylphides, Carnival, Petrouchka, Coq d'Or* and many other famous ballets.

An active and distinguished woman of sixty-five, Madame Karsavina is now living in London. She follows the events of the dance world with interest, and sometimes becomes a personal link between the great Russian tradition and the ballet world of today. When Margot Fonteyn was learning the part of The Girl in *Le Spectre de la Rose*, Karsavina happily consented to go through it with her from beginning to end, suggesting interpretations and effects she remembered from the days she was creating the role with Nijinsky as her partner. Moira Shearer, about to make her debut as *Giselle*, was thrilled to be able to visit Karsavina and discuss the part and its meanings with her.

This great dancer came from a household in which finances were a constant source of consideration. Her father, a famous teacher and one-time first dancer at the Imperial Ballet, had retired and was forced to depend on his teaching at the Academy to make ends meet. He disapproved violently of his daughter becoming a dancer and spoke bitterly of the intrigue and hand-to-mouth living he associated with the profession. But Tamara's mother was a more practical woman. She felt that even if her daughter never became a soloist her salary as a member of the corps de ballet would be helpful. Because her mother strove obstinately for security, Tamara had her opportunity, and we can read of her days as a student of the dance.

L. J.

Karsavina in "Giselle", from the statue by Soudbinin.

My First Dancing Lesson

IN the winter of 1893 Mother took the first steps towards her scheme to make a dancer of me. She arranged with Madame Joukova, a retired dancer, to give me lessons. Aunt Vera, as we called her, was a friend of the family, and there was no question of a fee. . .

I went to my lessons accompanied by Douniasha, our servant and friend. One end of the dining-room was cleared of furniture and a small bar fixed on hinges across the door: the bar was removable. Aunt Vera put on carpet slippers and had a small stick to beat time.

For the first two months she kept me to bar practice; and only when my feet were turned out properly did she begin to give me some exercises in the centre. This is the orthodox way in Russia. Gradual and systematic practice is spread over seven or eight years. Before the end of that period no dancer is considered fit for the stage.

The dryness of the lessons was at first tedious to me. I had had visions of my dancing straight away, of high leaps and pirouettes as I had seen in the ballet. To my first lesson I came with a great thrill and expectation of wonders to be done by me. When Aunt Vera said "Now turn round" I promptly left the bar and tried to spin. Before I could realize it I lost my balance and was on the floor. . . My teacher laughed and explained that she only wanted me to turn round slowly and do the same exercises with the other foot. . .

Gradually I grew more and more keen on my lessons. The physical effort required even for the simple exercises became an achievement and an interest in itself. When I learned a few simple steps, my mistress set them in a little

# of Tamara Karsavina

STREET by Tamara Karsavina.

dance for me. . .

My lessons were kept secret from Father. Very wisely, Mother wanted to see first if I had any pronounced capacity for dancing before she set about overcoming his objections. It was part of her plan to keep my enthusiasm alive, and with that view she took me to several ballet matinees. Her belief in my keenness for the stage was now fully confirmed on seeing with what absolute rapture I followed the performance.

One day we went to see La Sylphide, with Nikitina in the principal part. Unearthly, fragile, she seemed to be of the same substance as the moonlight which flooded the stage. This ballet had been created by Taglioni and was full of the devices of the romantic school. The use of the wire was one of them. I was not aware of any mechanism helping the performance, and my illusion was complete; but were I to see it again, with full experience of stage tricks, I doubt if my knowledge could destroy any of the fascination then felt. Even now, I have to shut my eyes to recall the moment of supreme beauty. Her lover's arms encircle, but cannot detain, the pale immaterial Sylphide. A last sad look of earthly longing, and the slender form floats swiftly through the air and vanishes.

We sat in the stalls and I had to dodge my head to see the whole of the stage. To Mother's horror, I suddenly sprang on the seat and sat myself on the back of my stall. She pulled me down by my feet, and it brought me back to earth and the realization of my offense.

Later on, she used this instance in the argument with Father as a proof of my artistic temperament.

TO BE CONTINUED

A portrait of the ballerina, Tamara Karsavina, Paris, 1920.

An impression of Karsavina as the Miller's Wife in "Three-Cornered Hat". Lithograph by Dame Laura Knight.

Moira Shearer as Odette in "Le Lac des Cygnes", Act II.

young dancer of the month

MOIRA SHEARER

by Mary Clarke

London Correspondent, DANCE Magazine

IN the spring of 1932 a newspaper in an English colony in South Africa carried some lines about a charity dance recital of the previous evening and awarded "a special word of praise . . . to a small performer for her exquisite performance . . . her lightness and spontaneity are the special qualities of all born dancers."

The dainty red-head of whom her admirer wrote has since garnered bouquets from many lands, but dancing in a tartan kilt to the scottish pipes that African evening six-year-old Moira Shearer King was already marked as a child of good fortune.

When Moira was ten her mother tried to enroll her at the London school of Nicholas Legat, the great Russian dancer. His secretary explained that Legat took no beginners, and recommended the school of Flora Fairbain. But, when Moira appeared three months later on one of Miss Fairbain's programs, Legat was so impressed with little Moira's dancing that he insisted that she come to his famous five o'clock class. And so, though only ten years old, she found herself in the world of Eglevsky, Krassovska and her adored Danilova.

Up to that time Moira had thought she might like to follow her family tradition and become a musician, but in the exciting atmosphere of the Legat studio she acquired a love and reverence for the art of ballet that crystallized into a passionate desire to be a great ballerina.

Moira's intensive training at the Legat school was interrupted when the school was evacuated because of the war. She continued her studies at the Sadler's Wells School, but had hardly settled down when that, too, closed because of the London blitz, and Moira returned to her family home in Dunfermline, Scotland.

She tried to practice by herself in the attic room of the big house, where a barre had been set up for her, but she was unhappy working alone and felt utterly cut off from the world of ballet.

She didn't have long to wait. Mona Inglesby, director of the new International Ballet, had noticed her at Legat's and now invited her to join the company. Moira's career was started at last!

Touring in war-time England was rough on even the oldest professional, but it was invaluable experience. And when fifteen-year old Moira returned to the Sadler's Wells School she was soon taken into that company.

In the autumn of 1942 she danced her first solo in Les Sylphides. Since then she has learned and danced nearly all the important roles in the repertoire, including those in Coppelia, Swan Lake, Giselle and Sleeping Beauty.

When movie producer, Michael Powell, saw her dance, he offered her the leading role in his film, "The Red Shoes." At first Moira did not wish to interrupt her work with Sadler's Wells. But when she learned that Massine and Helpmann would be in the film with her, she welcomed the opportunity for further work with these two important choreographers.

"The Red Shoes" brought Moira an international reputation and fabulous screen offers. But despite all this flattering publicity, she went quietly back to work in the studio to recover the technical facility she had lost by endless days of inactivity on the movie set. Moira had not forgotten that her goal was to be a great ballerina and that steady work was the only way to achieve it. She has, however, made another film, "The Tales of Hoffman", because she felt that it contained an excellent dancing role.

Like Cinderella, which is one of her favorite roles, Moira was married this year in a real medieval palace at Hampton Court. Her "fairy prince" is a handsome young writer named Ludovic Kennedy. She doesn't look forward to leaving him in England this fall when she returns to America for a six-months tour with the Sadler's Wells Company. But, like the little ballerina in "The Red Shoes," she realizes that her work must come first. Or, as she says, "That's the best or the worst of it — there is always another stage to travel in a dancer's life."

at the age of 10

1950 Summer CONVENTIONS in action

a summing up

ANNUAL conventions and training school programs around the country this summer were remarkable for the infinite variety of subjects taught, balls, banquets and other entertainments staged, awards made and received and no end of give and take in the heartiest and most progressive atmosphere seen in many years of conventioning.

At time of going to press a number of organizations had not yet staged their own conventions; therefore, the present account is limited to the following four which held theirs earlier this year.

★

AMERICAN SOCIETY in New York City

The 72nd annual conference and training school of the **American Society of Teachers of Dancing** (faculty listed in June, 1950 issue) began with a "get-together tea" at the Hotel Astor in New York City on August 6.

An unexpected treat in the form of a talk on television dances by **Fred Kelly,** brother of Gene, was afforded members and guests on Monday, the 7th. That same evening the whole association was the guest of Gerald E. Deakin of Columbia Artists at the Firestone show, which features Rise Stevens. The festivities of the week concluded with a friendly banquet on Thursday, August 10, topped off by a floor show m.c.'d by **Francois LeFevre** with real gusto and offering the talents of **Aennchen** and her company of four in traditional and modern Hindu dances, **Byrnes** and **Swanson** in exhibition ballroom dances, **Joan Marie McHugh,** presented by **Jimmy Sutton,** and **Patty Myers** and **Nancy Lee Mazzeralla** in acrobatic dances presented by **Joe Price,** and Orest Sergievsky in two character dances.

At membership meeting for reelection of officers held convention week, the same slate of officers, with the single exception of new treasurer Helen S. Wheeler, returned to office. Photos appear on page 35.

★

DANCE EDUCATORS OF AMERICA, New York City

The awards given noted artists in several branches of the dance by this organization at its annual banquet on July 27th marks the innovation of such a custom among dance teachers organizations. The D. E. A. made these awards for merit to **Agnes de Mille, James Starbuck, Nana Gollner** and **Bill Callahan,** and the awardees, in accepting, all made the point that this was the first such occasion in their experience that such an honour had come to them at the hands of other dancers.

The D. E. A. convention, held at the Hotel Statler July 23-28 drew a record attendance, and was presided over by **Edith Scherer,** who was commended by Madame President **Aennchen** at the banquet for her excellent work in securing an outstanding faculty. Both banquet and President's ball were followed by entertainments of real excitement with such talent as the **Mayo Brothers, Dixie Roberts, Byrnes and Swanson, John and Marie Phillips, Dean Crane, Leticia Jay** and others.

This years training school graduation class consisted of **Margaret Fulton, Edna Bishop, Willis Wylie** and **Dorothy E. Smith.**

The annual election of officers for the coming year will be held by this group at its November meeting.

★

DANCE MASTERS OF AMERICA, Washington, D. C.

The 66th annual convention of the Dance Masters of America was opened with a tea for the entire membership given by the Washington chapter of the association. This convention was interesting for its gayety and entertainments,

(*Continued on page* 36)

FIRST AID . . . *For Your Costuming Problems!*

TAKE IT from us "medicine men" at Maharam who have spent intensive months assembling our fresh and sparkling fall collection of costume fabrics, trimmings and accessories . . . *and take it from those who have watched the pre-views* — the dance school teachers, theatrical producers and performers coast to coast! *Everybody* says our glamorous line is "good medicine" to vitalize your productions.

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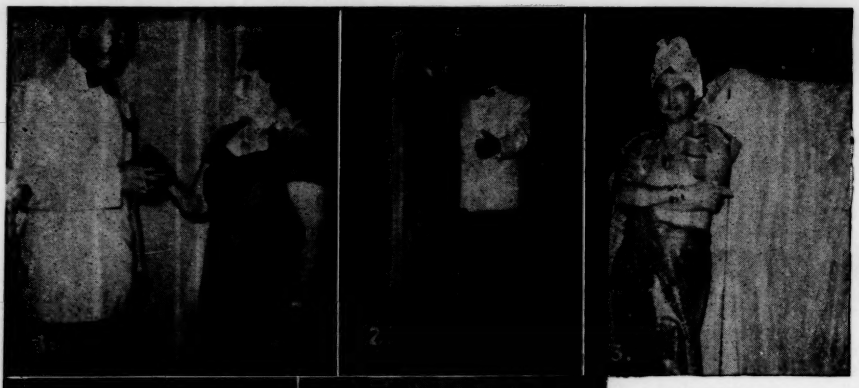
DANCE MASTERS OF AMERICA

at the Shoreham Hotel, Washington, D. C.



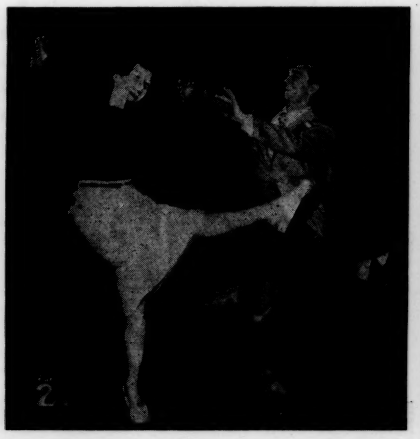
CONVENT

as seen by the

THE real stars of these pictorials are those stouthearted fellas who snapped these scenes around the country at the several conventions, bravely tramping around, up and down after busy teachers, performers and exhibitors, daring classroom ses-

The beautiful Shoreham Hotel in Washington resounded with the stamping and sliding of feet, elegant and primitive rhythms, parties and lots of good fellowship, as anybody can see in this review of extra-curricular activities: (1) Larue Hope hands over gavel of office to new president Phil Osterhouse; (2) Johnny Mack, popular tap pro performing at the Shoreham, takes time out with the aid of Leroy Thayer to take off their version of a tango; (3) At square dance party given for benefit of the D. M. A. Welfare Fund, friend Carleton Richardson dresses up like Scheherazade and reads fortunes; (4) Looking more like an Atlantic City beauty contest than three solid members of the faculty, this trio of lovely ladies pauses outside classroom to compare notes: Berenice Holmes, Gertrude Edwards Jory and Marina Svetlova; (5) At aforementioned square dance party Rose Lorenz and Karl Schwarz entertain and teach carnival dance to guests; (6) Jack Stanly beams with pride and joy on two gifted pupils who made the trip to entertain at the convention, Betty Sawyer and Ronnie Lee; and finally (7) at the Big Party of the year, the one given by the Jimmy Selvas in honour of Marina Svetlova, Jimmy, Larue Hope, Marina and Panama teacher Dorese Waites greet each other and the camera.

DANCERS INTERNATIONAL *at the Roosevelt Hotel, Hollywood, Calif.*



Scene is the Hollywood Mocambo, which staged giant Charleston Contest, at which two of the judges were Milton Berle and Betty Hutton (center, back). Group of four members of the Dancers International convention walked away with six of the prizes, with Charley Baker and wife Margaret placing first, Basil Valvasori of Canada and Jo Ann Johnson of Ohio second. Standing l. to r. are Theresa of Oregon, Joyce Wilder of California, Marge and Charley Baker of Hollywood, Mr. Berle, Miss Hutton, Beatrice Morror of Missouri and Jo Ann Johnson of Ohio. Kneeling l. to r. are Claude Hashagen of Oregon, Mr. Valvasori of Canada.

Charley Baker, president of Dancers International, in demonstration of the Charleston, with Dot Lambert. Charley and wife Margaret won 1st prize in the Mocambo's Charleston contest. The following week Dot Lambert went on with her partner Charles Peck to win the coveted Charleston championship for the state of California.

IONTIME

candid camera

sions and the hardships of cocktail parties, all for a picture. Those conventions not pictured here will be featured in next month's issue. Read the stories of these elsewhere in this issue.

DANCE EDUCATORS OF AMERICA

at the Statler Hotel, New York, N. Y.

A precedent to be cheered was set this year by DANCE EDUCATORS OF AMERICA in making awards for merit in dance and choreography to outstanding artists in those fields. Recognition this year was given to Agnes de Mille, for her work in musical comedy, to James Starbuck for choreography in TV, to Nana Gollner as a ballerina, and to Bill Callahan as the top male dancer of the year. Madam President Aennchen and Secretary-Treasurer Thomas Parson (center) make the awards, which were in the form of a plaque.

Margaret Inslee, principal of the training school of the D.E.A. bestows diplomas on this years' graduates: l. to r.: Dorothy Smith, Hannibal, Mo., Edna Bishop, Northport, N. Y., Willys Wylie, Linden, N. J., Miss Inslee, Margaret Fulton of Bridgeport, Pa. . . . Chairman Earl Atkinson (right) greets outstanding dancers who were among many who entertained at Officers' Ball, (l. to r.) Mayo Brothers, Dixie Roberts, Henry LeTang . . . Arthur Mahoney in ballet session of the training school. Two pupils visible in background are Elvie DeMarko of Pensacola, Fla. and Halina Lutomski of Elmira, N. Y.

AMERICAN SOCIETY OF TEACHERS OF DANCING

at the Astor Hotel, New York, N. Y.

(1) Officers of the American Society of Teachers of Dancing greet members and guests at annual banquet at the Hotel Astor. L. to R. Helen Jeanette Wheeler, treasurer, Willette McKeever, 1st v. p., Sophie W. Reed, president, Ruth L. Byrne, 2nd v. p., and Mary B. Wucherer, secretary . . . (2) Nona Schurman conducting class in modern dance . . . (3) Popular exhibition ballroom team of Byrnes and Swanson entertain convention with a dance called "Tabu" . . . (4) Orest Sergievsky, also on the same show, in a Hungarian Csardas . . . (5) Entertaining in great style at the same show were Aennchen and her company in variation of the Hindu classic style, in witty theatre piece called "Sweet Sue" . . . (6) Joe Price, with the aid of two young prize pupils, demonstrates acrobatic technic in training school session of the A.S.T.D.

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summer conventions

(*Continued from page* 33)

as well as for its notable educational work. An admirable faculty, taught at convention and normal school in a wide variety of subjects and several parties, notably the square dance party held for the benefit of the Welfare Fund and the gala cocktail party given by **Rose** and **Jimmy Selva** in honour of the first appearance at this convention by **Marina Svetlova,** made this summer term unforgettable.

Larue Hope turned over the gavel of office of president to new president **Phil Osterhouse** at a ceremony which took place jointly with the annual banquet. The installation of new officers was presided over by **Leona L. Mellen.** The new roster of officers: **Phil Ostrehouse,** president; **Joshua T. Cockey,** 1st v.p.; **Irene M. Jones,** 2nd v.p.; **Christine J. MacAnanny,** 3rd v.p.; **Hazel Nuss,** 4th v.p.; **Leroy H. Thayer,** secretary-treasurer and director for five years **William T. Murphy.**

A lively floor show, m.c.'d by Josh Cockey, followed this ceremony and brought to a conclusion the festivities for the 1950 convention of the D.M.A.

★

DANCERS INTERNATIONAL

This interesting group held its 4th annual convention at the Roosevelt Hotel in Hollywood under the title "Holiday in Hollywood" from July 14-23, with an impressive faculty, not hitherto recorded in these columns. These were: **Vida Blunden** in ballet, **Charley Baker,** tap and acrobatic, **Walton Biggerstaff,** ballet, **Aggie Auld,** Hawaiian, **Louis Da Pron,** tap, **Jack Hoheisal,** square dances, **Vladimir Kurtze,** children's dances, **Satya Kshatria,** Hindu dances, **Eligio Herera,** Spanish and Mexican, **J. S. McCown,** teaching technics, **Robert Olmstead,** baton twirling, **Russ Sanders,** acrobatics, **Edith Stevenson,** folk dances and **Basil Valvasori** in ballroom dances.

Extra-classroom activities of this group were more than pleasant. As recorded in pictorial on page 34 of this issue, **Charley** and **Margaret Baker** walked off with first prize at Charleston contest given by the Hollywood Mocambo, followed closely by three other couples in the same group. **Joan Davis, Betty Hutton** and **Milton Berle** were among the judges of this contest. No less than six television appearances were made by faculty and demonstrators during the course of the convention. **Dorothea Hoggatt** of Kansas City, who had brought a group from her school to demonstrate, found herself appointed mistress of ceremonies of the convention. Local Hollywood papers were most generous in their coverage of the affair, with much space given those lucky girls **Vida Blunden** and **Georgina Ellingson.**

The group as a whole attended and enjoyed any number of local dance activities, including the Diamond Jubilee Folk Dance Festival and a visit to the famous Palladium.

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200 years of Theatrical Dance in CARICATURE

continued from page 15

stage-box,

Mlle. Parisot still wears heeled shoes; the next sketch, by Isabey, shows Auguste Vestris in ballet slippers very similar to those worn today. The heelless slipper, allowing the ankle more freedom of action, enabled dancers to jump higher and higher; Vestris' exaggerated flight, strongly developed muscles, and curved insteps have drawn the barbed and witty attention of the artist.

It was in 1827 that Marie Taglioni, the torch-bearer of the romantic ballet, made her debut at the Paris Opera. The importance of her innovations, and the new spirit which she symbolized, must have been recognized almost immediately, for the drawing (Page 17) dates from that same year. It would be hard to imagine a more vivid representation of the contrast between the precise elegance of the stereotyped classic forms and the exciting freedom of the new romantic ballet.

William Makepeace Thackeray, author of "Vanity Fair", was a caricaturist long before he was a successful novelist, and in Marie Taglioni he found one of his most stimulating subjects. The first independent product of his pen, published in 1836 under the nom de plume of Theophile Wagstaff, was a little portfolio of lithographs called "Flore et Zephyr", which depicted with some cruelty a popular ballet of the time, as danced by Taglioni and Jules Perrot. Of the eight plates in this scarce and amusing work, we have chosen three (Page 16).

In the first, "Flore deplores the absence of Zephyr" by raising her right leg in an impeccable second position — a vivid comment on the conventions of balletic pantomime, which even today sometimes makes considerable demands on the credulity of the spectator. Another shows Perrot, who was noted for his elevation, "expressing his extreme despair" in a solo variation, which has carried him far above the heads of two pudgy, admiring members of the corps de ballet. The last, the "Reconciliation of Flore and Zephyr", which again ridicules the stylized expression of emotion, serves to show that by 1836 the classical Pas de Deux had begun to take on new dimensions, through "lifts" and supported adagio. In this particular case Taglioni is simply standing on Perrot's outstretched leg; but the ballet vocabulary of that time also included more complicated variants of this type of dancing.

In depicting the small, dry features of Taglioni and the bulging muscles of Perrot, Thackeray has shown little mercy, but in spite of the sharpness of his pen we are able to glimpse a bit of the quality of two inimitable artists.

Nine years later George Cruikshank, in his drawings for a publication called the "Table Book", seized the opportunity once more to satirize the conventions of the ballet. A sketch (Page 17) which might depict a scene from

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"La Fille Mal Gardée", illustrates an article on "The Stage Lover" by Gilbert Abbott a Beckett, who writes: "The lover of the ballet . . . usually expresses his affection by pirouettes, and having heard that it is love which makes the world go round, he thinks probably that his spinning may be taken as a proof of his sincerity. He envinces his affection . . . by allowing the object of his choice to drop into his arms with one of her legs in the air, or to fall suddenly with all her weight into his outstretched hand, while he, supported on only one knee, bears the burden with a smile, though every muscle is on the strain, and it costs him the most intense exertion to maintain his equilibrium. The lovers in a ballet are generally torn apart by the rude hands of parents, who however wait for the conclusion of a pas de deux before they interpose their authority, which they take care to exercise within proper Terpsichorean limits — always giving the young couple time to fall back into a graceful attitude, and receive whatever applause the public may seem disposed to bestow. . ."

Cruikshank's "The Ballroom Dancer" (Page 17) is aptly described by the same humorist: "Amongst ballet dancers — with whom asending to the greatest height is always such a matter of professional competition, — only consider how the ballroom might help them to rise to the very top of their profession. They might go so high, that a notice would be necessary in the bills, to save any alarm in the audience when a dancer was gone out of sight, that "5 minutes will elapse between Monsieur Napoleon Vestris' *entrechat* and his descent." At present, cutting six is the greatest number of saltations ever achieved by a mercurial pair of calves; but with such an asending impulse, it is impossible to calculate the number of cuts a 'Dieu de la Danse' might execute . . ."

Whereas Cruikshank satirized the conventions of ballet technique and pantomime, Honoré Daumier went backstage to strip his subjects of the last vestige of glamour. He did innumerable theatre caricatures, of which "Cupid and her mother" is one of the least bitter, depicting a very human little scene in the wings, which reminds one of a similar incident (perhaps inspired by this very lithograph) which occurred in the French film, "Ballerina".

Lack of space compels the omission of any work by Toulouse-Lautrec or Steinlen, who immortalized the colorful, vulgar dances of "La Goulue" and her contemporaries, exponents of the Can-Can and the Skirt Dance, who held the French stage towards the turn of the century. The classic theatrical dance, in the meantime, had found a haven in Czarist Russia, where the French choreographer Marius Petipa for sixty years held dictatorial sway over the fortunes of the Imperial Ballet. A sketch made in Petipa's old age by Nicolas Legat, (who was a dancer rather than a professional artist, and practiced caricature only as a hobby) shows him bearing high the banner of his beloved ballet.

A caricature on which the Legat brothers collaborated (page 19) shows them taking a lesson from their father, and quite evidently suffering under the harsh drill of this ambitious task-master, who helped make the Russian dancers the finest technicians of their day. The little violin, or "pochette", with

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which Gustav Legat is accompanying the lesson, was the inevitable companion of every dancing master until the present century, for the use of the piano to accompany dancing lessons is a comparatively recent innovation.

The Russian Ballet reached its highest peak with the productions of the Diaghileff company and the individual performances of Vaslav Nijinsky and Anna Pavlova. To the present generation of American dancers, some of whom can remember seeing her final performances, the name of Pavlova still means all that is magical in ballet at its best. John Copley's lithograph of her as Columbine, while exaggerating her thinness, her long, expressive hands, her enormous eyes, remains an affectionate evocation of her special enchantment.

With the sketches of Isadora Duncan, drawn by Olaf Gulbransson for the German periodical "Simplicissimus" during one of her European tours, we reach the first American among our subjects, the heroic innovator whose theories and ideals have had such an inestimable influence on the dance of our time. In the gentle parody of Gulbransson's fluid lines we can almost see the great figure who remains the symbol of freedom in dance, art, and life.

APSARA the dance

continued from page 21

for the extreme curvature of the hands — this comes naturally with years of practice.

The seeming nonchalance of movement, the apparent stoniness of torso is learned painstakingly and slowly. Let us take one movement, for example: "Kbach Rongvoel" the walk on air, the "celestial walk", proper for princesses, their attendants and for mythical creatures. All feeling of violent effort must be absent. The dancer must look nonchalantly, comfortably poised, graceful, not contorted. If she is dancing, it must be inconspicuous. Never must the audience gasp with admiration and amazement at stunts. The spectator must be dreamily aware that the lovely princess is born to walk on air. And this is how she does it.

She combines three very violent movements, *but* they mutually cancel each other; the effect is that of nonchalant ease, not of dancing.

In the first movement, she takes a *plié* (I am purposely using the terminology of ballet); this is done on one foot only; then she cancels the effectiveness of this movement by following it quickly with a sharp bend backward. From the Aspara *port de bras* she takes the bend in the waist (backward) and (forward)

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with the hips, which she joins to the bent knee; from an "attitude *croisée*" she takes the bent knee in the air — and adds this to the *plié* and *port de bras*. With these three contradictory movements she produces a Kbach Rongvoel which has the subtle Cambodian advantage of not looking like a dance, but merely walking on air. Western dancers (until they *try* the movement) are apt to say, "but they are *only walking!*"

The extreme bend of the knee makes the balance most precarious; the torso is bent back to prevent the fall. A slight bounce is then added, to gratify the spectator's eye that the balance is really held in ease and certainty. The Kbach Rongvoel proceeds, like a slow motion movie of a dive. . .

•

A point of similarity with ballet. The ballerina, too, develops her extremities in order to appear frail. Years of hard work — to appear ethereally light on her little toes. There still exist audiences who do not associate hard labour with the creature in the tutu.

•

The Kbach Rongvoel proceeds, like the adagio of the second act of GISELLE. But even a sophisticated audience, like that of New York, skips the breath-taking adagio of the Kbach Rongvoel in silence; it takes an initiate to realize its niceties, whereas a simple *entrechat quatre* performed by any beginner occasions a big burst of applause. The same is true in Indo-China. Ay-Pe, the popular school, scores easy successes. Apsara is an acquired taste — like ballet in the west.

The Kbach Rongvoel proceeds. Hand movements — mudras — as understood in India, where they are classified, catalogued and described, do not exist in Indo-China. There is no direct "deaf mute" language. But gestures do have a meaning, mainly that of a mood. The same movement of the hand varies in meaning in accordance with

a) what preceded and what followed the movement;
b) who performs it. The same movement means different things when performed by a princess, or let us say, a giant. One movement may have as much as twenty-eight different meanings.

Hands convey mood, not the telling of a story. That is the duty of the narrator who chants with the orchestra.

The similarity to the Indian mudras is, however, quite striking, not surprisingly, since Khmer dance was brought from India, and is Hindu dance in its (arrested) 9th century form. The Hindu use of bells, of facial expressions and other dissimilarities must have come to India *after* the 9th century, probably from the near East.

The Far East remained highly symbolical in its dance. Nothing is direct. And, although the mainsprings of the dance in Indo-China are elementary, as elsewhere, dealing with love, war and longing for the unknown, the symbolization is complex and in no way suggestive.

Suggestive movements, primitive treatment of the problem such as is found in the social dances of the west, the sexual excitement apparent in such popular dances as the rumba, the fox-trot; these are considered by the Indo-Chinese as obscene, primitive, and a sign of immaturity. Their own popular forms of dance. such as Ay-Pe, still retain some degree of symbolization.

The only written catalogue of gestures that I have encountered in Cambodia was the Abhinaya Darpana, which (as I have already said) gave twenty-eight meanings to each gesture. The dancers themselves are not much help, as they learn the movements without understanding what they are doing.

Now comes the favorite question of American, but especially New York dance audiences: "How *authentic* is Apsara?"

Is SLEEPING BEAUTY or SWAN LAKE the authentic dance of Arkansas? Most Indo-Chinese have never seen Apsara, and they care even less. Apsara is a private jewel in a King's collection, a luxury, an acquired taste, which lately has come to have even a certain political connotation. A lover of Apsara is suspected of being a conservative, an un-liberal old-timer, a non-progressive, a character who would follow astrological omens and burn incense in the temple. Emancipated youth in Indo-China goes for Ay-Pe proudly.

Ay-Pe is a flexible, popular school. It's chief feature is that it borrows from anything in sight, with an eye for comedy, even burlesque. It is danced by men, as well as women. It never reaches the primitive level of the fox-trot (primitive, that is, as viewed by the oriental) but it is a symbolic version of it.

According to one of the recent issues of TIME Magazine, the new bloom of Ay-Pe is a dance called "Ramwong" and it is sweeping Indo-China, south China and Manila. The boy and girl dance together, but without touching each other. They do a sort of rumba — using Apsara hands!

APSARA the legend

continued from page 23

return to a ravaged home after a few decades. It could have been some form of disintegration of its legal or police system — or sudden poverty. Manhattan, too, would be hardly livable if its remarkable city organization were suddenly swept away. Or perhaps it was a wave of iconoclastic superstition? A new religion, Buddhism, may not have tolerated the worship of Siva. The temple of Bayon alone had four hundred faces of Siva, each twelve feet high, each leering contemptuously on the ant-like humanity groveling unceasingly on the massive stone stairs, terraces and halls.

In any case, Angkor was sacked and abandoned. *Not a book was left behind, not an ornament or statue, not even a humble cooking utensil.* Angkor Vat, and the Bayon, however, were indestructible; only dynamite could have reduced these ponderous masses.

Strangely, none of the 1737 Devatas were

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(And on the reverse side)

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This record has **two** different melodies on **each** side. On **this** side SPEEDY TAPS consists of an introduction and two 32-bar choruses with the last eight bars at an **increased tempo** for a fast exit. SLOW DOWN follows a silent space and consists of an introduction and two 32-bar choruses with the last eight bars **retarded** for a deliberate "jump-over" or "kick" finish.

(And on the reverse side)

6B—Line Up! - - - a 2/4 number for "line" or "precision" work or for march routines.

also

6BB—Kicking Again - - - a 6/8 number for ensemble work with high kicks.

Here again, **two** different melodies. LINE UP consists of an introduction and **three** 32-bar choruses in a bright tempo. Following a silent space is KICKING AGAIN which consists of an introduction and **three** 32-bar choruses in fast tempo.

7A—Sophisticated Romance - - - for sophisticated team or solo work—or for modernistic "hand-movement" routines.

An introduction and two 32-bar choruses of romantic music. The second chorus changes key and has unusual modernistic "breaks."

(And on the reverse side)

7B—The New Tango - - - for tango work or solo Spanish routines.

An introduction and two 32-bar choruses of dreamy tango music with lovely arpeggios played against a forceful rhythmic bass.

8A—Positions, Please! - - - for elementary ballet technique. ("Bar" work)

An introduction and two 32-bar choruses in 4/4 rhythm, giving you a strict count for toe positions.

(And on the reverse side)

8B—Under the Waltz Spell - - - for elementary ballet technique. "Port du Bras" (Arm positions)

An introduction and a 32-bar strain, followed by a 32-bar trio, then back to the original 32 bars. Ninety-six bars of inspiring waltz music without a stop.

9A—Your Figure, Madame! - - - for **intermediate** ballet technique ("Floor" work)

An introduction and two 32-bar choruses in 4/4 time, enabling a count "one-two-three-four" or "one and, two and," etc.

(And on the reverse side)

9B—Valse Continental - - - for **advanced** ballet technique ("Floor" work—avec "Port du Bras")

An introduction, and a 32-bar strain, followed by a 32-bar trio, then back to the original 32 bars. A beautiful waltz suitable for ballet routines.

10A—Music in Springtime - - - ballet dance, for toe .. adagio routines

An introduction, a 40-bar strain of flowery music followed by a 48-bar "legato" trio, then back to the original 40 bars. An excellent number for portraying expressions and moods.

(And on the reverse side)

10B—Toe-Mania - - - for a novelty toe-dance with pirouettes

An introduction followed by a 16-bar strain in 4/4 time, then a 32-bar strain in 2/4 time, then back to the original 16-bar 4/4 strain. Finally, 32 bars in waltz time with a crescendo finish.

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disfigured. They were spared, perhaps for their beauty. It is not impossible that the living Devatas, the 6600 in the service of the temple, were also spared, perhaps also for their beauty. For the inscriptions say that they were chosen for their beauty and "offered" to the temple by their parents (for a fee). They had to have a round, moon-like face, and the three graceful lines on the neck (the Greek requisite for beauty — three lines on a plump neck), a very nipped-in waistline, and plump hips; also, lovely "Apsara" hands.

The Devatas survived the sack and fall of the Khmer Empire and so did the great tradition of their dance, the only vestige of the great empire.

Until the early 20th century, when the French rediscovered the ruins of Angkor in the jungle, there was no other memory, no other link with the forgotten civilization of the Khmers except their dance. From generation to generation the Khmer dancers in Cambodia carried on the only trace of the culture of Angkor. From hand to hand, without the aid of the written word, without the memory of Angkor itself, the teaching hand of an older dancer passed the art on to the young hand of the new dancer, those unchanged patters of the dance of the divine Apsaras and the earthly Devatas. The hands of Devatas and those of the court dancer in Siam or Cambodia are the same. The tradition was transmitted blindly, but unerringly. Not a gesture was changed.

However, there were some outward changes: in costume and in name. The prudish Siamese dressed the semi nude Devatas up to their necks, down to their wrists and ankles, layer upon layer of jackets, panels, scarves. The tiara, the three, five or seven pointed *Mkot* became sharp and single pointed, reflecting the spire of the new temples. Then, about 1600, came the Portuguese, bringing with them velvet and Spanish *passementerie*, and *that* became the fashionable ("authentic", as the New York gentry would call it) costume of the dancer.

Siam and Cambodia both adopted the new costume heavily influenced by the Commedia della Arte, and it is worn to this day, a burden to the dancer in the tropical heat.

The name of the dancer also degenerated. The celestial Apsara, once renamed Devata, now became "Lokhon" (pronounced Luhun) — a mere court dancer, no longer a divinity.

But, as in earlier times, the Lokhon also is "offered" to the court by her parents, again for a fee. She, too, must have the moon-like face, the three graceful lines on her neck and the lovely hands. She never leaves the palace as long as she lives and her life inside the palace walls is one of guarded seclusion. She is trained to dance from the age of eight. She learns her specific part in the Royal Ballet: that of a prince (no men are permitted in the Royal Ballet), or a princess, or a giant, a Kinara-bird, or Garude, or a soldier, an attendant, a monkey — all mythical creatures, the unchanging heroes of the romantic dramas which are the customary subjects of the ballets.

Lokhon learns her particular part and that is all she ever dances. She doesn't know the meaning of gestures ("It's to make beauty," says she, if asked the meaning of a movement). She is no Devata, that simple Lokhon, and certainly she is far removed from the

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Apsara. All she knows is that each gesture has to be faithfully, minutely reproduced and then taught to the next Lokhon when she herself becomes old.

Lokhon's first performance in front of the King makes her also his wife, more often than not, in name only. The corps de ballet is large and the King is busy and absent-minded. The royal wife is more often a royal nun, a strange kind of nun, who wears the golden bridal costume (Lokhon's costume is often borrowed by the country people for weddings), a gold crown and jewels weighing about seven pounds. She has lost the Khmer smile. There is nothing whimsical or chuckling about her. Her face is painted Harlequin white, with only a dash of black and red for eyes and mouth. On this chalk white mask, the eyes of the nun are infinitely sad, as she dances the ballads of love. Her dance is slow and has a peculiar melancholy intensity, the strange quality of the love letters written by Héloise to Abélard.

Lokhon is the only classical dancer both in Siam and Cambodia, those two countries which both claim the heritage of the ancient Khmers. In both countries she serves as a living link with the vanished past. But outside the palace, the popular taste troubles itself little about Angkor and prefers boogie-woogie — represented widely in the popular Ay-Pe school of dance. Emancipated youth likes to sneer at the Apsara ballet, shrugging shoulders at such backward practices.

The Court is the last patron of this dying art. The little island of Khmer dance is pitifully small, nearing its extinction. The new King may be western-bred. He might prefer an American car or two. The ballet may be cut out of the budget.

Dismissed, the only living vestige of Angkor, the Lokhons will return to their families, to plow the fields. The celestial Apsaras, having survived two thousand years of storm and exile, will have completed the full cycle.

Then we shall open a new wing in the Metropolitan Museum of Art, next to the Babylonian sculptures, let us say, and there we shall begin the industrious, indefatigable reconstruction of the subject of Apsaras, the celestial dancers of the God, Indra, who once lent them to his favorite people, the Khmers.

three Ballerinas and a Danseur

continued from page 28

to Vienna, where she was prima ballerina from 1845 through 1847. In 1848 and 1849, she danced at La Scala in Milan. Then, in 1853, Augusta Maywood danced the only role that reflected her American heritage to any degree. This was the part of little Eva in the Italian ballet version of Uncle Tom's Cabin, known there as "La Capenna di Tom." In 1854, Augusta returned to Vienna and, in 1857, she first appeared in "Rita Gauthier", a ballet then based on Camille, that was to remain one of her most consistent vehicles until her retirement in 1862.

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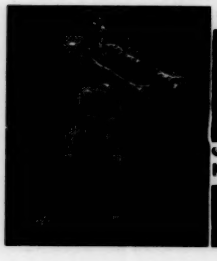

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Certainly Augusta Maywood added nothing that was new or vital to American dance, save her own perfected technic. She did, however, make the rest of the world aware of the fact that America, if necessary, could also produce a prima ballerina assoluta.

Mary Ann Lee, the little girl that had shared her debut with Augusta, also had a claim to distinction. After her joint appearance with Augusta, she stayed on for a time at the Chestnut Street Theatre in Philadelphia. Here she continued studying and working, hoping for an engagement in New York. In due time, Mary Ann was invited to appear in New York and she made her debut there on the evening of June 12, 1839 in LA BAYADERE. This led to an engagement with P. T. Barnum, under whose management she appeared at the Vauxhall Gardens in 1840. Later, Mary Ann returned to Philadelphia and then, like Augusta Maywood, she sailed for Paris for a year of study. She did return, however, and she gathered together a small company, which included George Washington Smith, for a tour of some of the major cities.

Mary Ann Lee, as judged by the critics of her day was a better than average dancer, although in perspective, she is overshadowed by Augusta Maywood. Historically, Mary Ann Lee's chief claim to remembrance rests on the fact that she was the first American girl to appear in the name role of GISELLE. She first danced this part on New Year's Day in 1846 at the Howard Atheneum, in Boston, and repeated her performance of it in New York on May 14th of the same year. Apparently this arduous role, coupled with years of overwork and study, proved too much for Manry Ann, who didn't have Augusta Maywood's stamina, because in Philadelphia, in May, 1847, at the age of twenty-four Mary Ann Lee announced her retirement. There were a few intermittent engagements after this time but eventually Mary Ann ceased dancing in public, probably without ever realizing that she would go down in American dance history as the first native Giselle.

One other young girl of this period, Julia Turnbull, also merits attention because she helped to uphold the tradition of American dancers before American audiences. Julia, apparently another child prodigy like Augusta and Mary Ann, had been dancing in New York since 1834, when she was only twelve years old. It was not until 1839, however, that Julia obtained any leading roles. Her first big chance occurred when she appeared in the proceedings of Mary Ann Lee's debut in New York on June 12, 1839 in LA BAYADERE.

Although overshadowed by Mary Ann Lee, Julia Turnbull created a favorable impression and, when Fanny Elssler arrived in America in 1840, young Julia was engaged as one of the solo dancers for Elssler's American company. Julia achieved her greatest success in THE NAID QUEEN in 1847, which was the same year that Mary Ann Lee retired from dancing. From 1847 to 1857 Julia made many appearances and, to a minor degree, replaced Mary Ann Lee. Julia Turnbull retired in 1857 and her last years were spent in Brooklyn, where she died in 1887.

One other name in the period of dance stands out like a beacon on a stormy night. This was a man who was to become known

as America's first *danseur* and he had a name as American as Valley Forge — George Washington Smith. Smith began his career, obscurely enough, as a clog, hornpipe and flatfoot dancer and made his first public appearances in 1838. Smith, however, soon turned from these more typically American types of stage dancing to the world of ballet. Smith, during his long career (he was active as a ballet producer until 1883), was chosen as partner, at one time or another, by almost every foreign and native dancer of any repute.

He appeared for two years with Fanny Elssler while she was in America in 1840-1842; he appeared with Mary Ann Lee for another two years; he played several engagements with Julia Turnbull and was also responsible for any of the artistic success of Lola Montez' performances in 1851, since he devised much of her choreography in addition to appearing with her. The great majority of Smith's choreography and his personal dance style remained within the framework of the balletic tradition. His "Bloomer Polka", created in 1852, was one of the few times he concerned himself with the American scene and in this work he offered a satire of the Bloomer girls, who were, at the time, very much in evidence.

Although Smith brought nothing that was new to dance, he was a bulwark during almost half of the 19th century. During his long and varied career he performed in ballet, opera, the theatre and even danced in a circus. When he retired from active ballet production in 1883, he spent the remaining sixteen years of his life teaching dance. With the exception of John Durang, George Washington Smith was perhaps the only other white man that had a distinguished career in dance before the 20th century.

TO BE CONTINUED

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In some schools, because of necessity, the teacher often offers a lesson of ballet combined with acrobatics, or tap and acrobatics, which generally results in a fifteen minute period of acrobatics. Even though the lesson is of a fifteen minute duration, I advocate at least the preliminary limbering up exercises at the barre before doing any tricks; assuming, of course, that the acrobatics follow a tap lesson.

If the acrobatics follow a ballet lesson, the limbering can be eliminated. If the hour lesson constitutes a half hour of tap and a half hour of acrobatics, the student does the limbering exercises at the barre together with the mat exercises.

If the hour lesson constitutes a half hour of ballet and a half hour of acrobatics, the student can eliminate the limbering exercises at the barre, but do the mat exercises. If the acrobatic lesson is to last an hour, the student should do the barre exercises, mat exercises, followed by kick exercises. Although every teacher has a different method of teaching, I definitely think it necessary to include the above plan as part of the scheduled lesson.

•

GROUND STRETCH — 1

Sit on the floor, legs stretched in front, feet apart in a comfortable position. Right arm goes around waist and to the front so that right hand rests on waist below left armpit. Left arm is raised straight above the left shoulder. With legs straight at knee, bend forward at waist and grasp the right foot with the left hand. Repeat 8 times for left hand. Reverse arm positions, placing left arm around waist and raising right arm, bend to reach left foot. Repeat this bend 8 times, as above.

•

GROUND STRETCH — 2

Sit on the floor, legs stretched in front, as above, feet in same position. Both arms are extended as far as possible straight above the shoulders. Bend at the waist, keeping arms straight over the head, and try to touch floor

with face, chest, and shoulders. Arms are kept straight over the head on a horizontal line with the head, until they are flat with the floor, knees straight at all times. Repeat 8 times.

•

GROUND STRETCH — 3

Sit on floor with legs together, arms raised directly over the shoulders. Bend forward at waist and try to grasp feet with hands. Head touches knees at same time. Repeat 8 times.

•

GROUND STRETCH — 4

Lie on stomach, legs straight and close together. Press hands on floor, palms down, in a position close to the sides of the chest. Press away from floor, arching body backward. At the same time, arch or throw head backward. Try to arch back and stretch sufficiently to allow back of head to touch the buttocks. Repeat 8 times.

•

GROUND STRETCH — 5

Lie on stomach, legs spread apart, with knees bent so that legs and feet form a triangle. Hands are placed, palms on floor, beside chest. Stretch as above and arch body backward, at the same time bending the knees so that the soles of the feet touch the back of the head. Repeat 8 times.

•

GROUND STRETCH — 6

Lie on stomach, bend legs at knees and clasp outside of ankles with hands. Arch body and head forward, so that body rocks back and forth slowly. Try to stretch body with each backward roll. Repeat 8 times.

•

GROUND STRETCH — 7

Do two splits on right side, right foot forward.

Repeat splits on left side, left foot forward.

•

WALL STRETCHES

The following wall stretches must not be performed without the aid of a teacher.

•

WALL STRETCH — Front

Student stands with her back flush against the wall, arms at sides. Teacher places his right leg against the inside of the student's left leg, thereby forcing the outside of the student's left knee against the wall. He then places his right hand under the student's left armpit against the wall, holding the student's body securely against the wall. He next takes the heel of student's right foot in the palm of his left hand and begins slowly to force the right foot and leg up against the wall (as far as possible) striving for a position of the right foot flush against the wall beside the right shoulder. Repeat to left.

CAUTION: The teacher must use his judgment with the non-limber student to prevent straining or tearing of ligaments.

•

WALL STRETCH — Side

The student's position is the same as above, but her right arm goes around her own waist. Teacher places his right foot against the inside of the student's left foot, forcing the leg against the wall, as in preceding exercise. Teacher holds the student's left shoulder against wall, holding right foot in the palm of his left hand, tries to stretch student's right leg sufficiently to allow the right foot to assume a position directly behind the right shoulder for a side kick. Repeat on left side.

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WALL STRETCH — Back

Student faces wall with chest flush against wall, arms well extended above head and against wall. Chin rests against wall. Student's feet are approximately one foot away from wall. Teacher takes student's left knee and forces it as high as possible, bent slightly at knee, thereby stretching the leg, so that the flat of the left foot touches either the wall beside the left side of the student's head (if limber) or the back of the student's head (if not limber).

For the non-limber student, the leg is bent at the knee and the back of the head is touched with the toe — but this should not be forced.

Repeat with right leg.

•

NOTE: It cannot be sufficiently impressed on the teacher that these stretches must be so carefully done that the student who is not limber will not suffer tears or straining. A non-limber student should *never* be forced into any acrobatic position.

TO BE CONTINUED

date lines

(*Continued from page 4*)

bert Company, is to take over Bambi Linn's role in CAROUSEL.

The enlarged Markova-Dolin company will make its London bow in an October season at the great Stoll Theatre.

Mary Clarke

★

PARIS

The government of the city of Paris is planning to erect a theatre especially planned for and dedicated to dance presentations from solo to ballet . . . The directors of the Theatre Sarah Bernhardt are organizing a large winter dance season . . . **Ruth Page** has returned to France as a tourist and with her husband, Mr. Thomas Fisher, attended the Festival of Music and Dance at Aix-en-Provence . . . Plans for the winter season at La Scala, Milan, are buzzing from afar. Choreographers **William Dollar** and **John Taras** are to be invited to come to Milan to stage ballets for the Opera there. Six new ballets schools have opened their doors during the last year in Milan . . . **David Lichine** and **Victor Gsovsky** are joint founders of a new ballet troupe presently in rehearsal for an autumn season in Paris . . . The impresario Kiesgen will manage the forthcoming Paris season of the **Grand Ballet de Monte Carlo.** The productions of this company have been leased by the city of Paris to be staged on a city-controlled show called **The Musical Hour** . . . Pressure of public opinion raised **Alexandre Kalioujny** to the status of **danseur etoile** for the Brazil and Argentina tour of the Paris Opera. He is partnering **Toumanova** and will dance a number of Lifar's roles . . . Political events permitting, the ballet of the **Royal Opera of Copenhagen** may make a guest appearance at the Paris Opera this winter. The latter was invited to Copenhagen two winters ago,

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in hope of a future artistic exchange of companies, so far not consummated . . . The Ministry which controls the fortunes of the Opera and Opera Comique are planning to invite the noted choreographers **Balanchine** and **Massine** to Paris to stage new ballets for these two national houses.

A. I. D.

★

CHICAGO

Ruth St. Denis was the absolute center of the local dance world during August. Most fascinating was the showing of the 16mm film made by the Ruth St. Denis Foundation. HE HAS RISEN, an Easter Service in Kodachrome, may have its inspirational possibilities, but more interesting as dance and as dance history are recent filmings of Miss Ruth in SALOME and in her famous Nautch. The expert handling of scarves and drapes in SALOME give a clue to the theatrical style of Denishawn and reveal some of the roots of the modern dance's preoccupation with props.

Bob Fellson, formerly with the San Francisco ballet, is dance director for the **Merriel Abbott** dancers currently doing his swell routines in the Palmer House's Empire Room.

Helene Constantine, back in her home town, was soloist in operettas with Music Theatre, a summer theatre-in-the-round.

Beldon Wood Starr and a large group danced three of his works on July 23rd at **International Friendship Gardens,** probably the most beautiful (and least promoted) outdoor theatre in America. The lagoon that separates the willow-framed stage from the audience mirrors the performance, and if it's good, it's twice as good. Starr choreographed two new works: LA VALSE (Ravel) and LUANA, a South Sea fantasy. His previously staged TOM SAWYER with the super-realism of boys lazily fishing in the lagoon, was the hit of the evening. Leading dancer **Estelle Garner** did beautifully in all three works and her considerable talent deserves more grateful dance passages. Mr. Starr appeared to good advantage, as did assisting dancers **Gary Roberts, Carolyn Blair, Joe Zeller, Genevieve Gedraitis, Joan Levine, Chico** and **Chabella Hernandez.**

The **Chicago Guild** is sponsoring a benefit performance on October 1 in the 8th St. Theatre, which may well offer a glimse into our dance future. Fifteen leading dance schools have been invited to repeat the most successful dances from their last recitals and we expect to spot some budding geniuses.

Ann Barzel

★

LOS ANGELES

Michael Panaieff and his company have been invited to be the first performers at our new Inglewood Bowl. A program of classic and modern ballets will be given. Since Panaieff's recent success at the Mocambo, he has had many demands made on his talent both as choreographer and dancer. He will appear as leading dancer and also stage dances for a series of musical-dance shorts in technicolor for Beeman Productions — and following this, will star in eight shorts for T V release

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Fedor Stoyak presented a collection of exciting and valuable dance films at the Coronet Theatre for a full week. A large and enthusiastic audience applauded the work of this young dancer who has tirelessly followed such artists as Dunham, St. Denis, Shawn, Graham, the de Marcos and others down the years faithfully down the years and faithfully recorded their work. Such a contribution to the archives of dance film history deserves not only acclaim but financial support, so that people like Stoyak may be able to continue with this valuable work.

Joan Wilcoxon

★

SAN FRANCISCO

Antonio and Anita, seen here recently at the Club Sinaloa, are most charming in their authentic Mexican dances. They are graduates of the Teatro de las Bellas Artes of Mexico City. Their dances stem from a mixture of Spanish and Aztec, offering a view of the simplicity and gayety of the regional Merican culture.

Carolyn Buchman and **Vera Temoff** will join the faculty of the **Sergei Temoff** school with the Fall term which begins September 5. Miss Parks has toured Europe, N. Africa and S. America with her own ballet group some years ago, the Carolyn Buchman Dancers.

Students and faculty of the summer dance session at Mills College participated in a program staged and devised by **Eleanor Lauer** at Lisser Hall on August 17th. Other dancers were **Debbie Choate, Sue Ettlinger, Jane White, Roy Denham, Fred Schuller, Arlan Wendland, Martha Lloyd, Dodie Bee** and **Shirley Daniels.**

Ben Sommers of the New York Capezio store, visiting San Francisco on business, spent considerable time wining and dining S. F. lovelies.

Proceeds from the opening night of the **Sadler's Wells** season in S. F. will go to the Florence Crettenton Home for Girls of this city.

Ann Halprin and **Welland Lathrp** wound up summer dance activities with a demonstration on August 9th and will rest before resuming activities in the Fall.

Ballet and opera will be represented at the September convention of the Shriners to be held here. **Vladimir Kostenko** has been engaged to stage two ballets. He will offer variations to waltzes from Strauss and a can-can variety from Offenbach.

The **San Francisco Ballet** made an appearance at Stern's Grove on the 13th with a program consisting of LES SYLPHIDES, IN OLD VIENNA and the pas de deux from DON QUIXOTE. Leading dancers were **Celina ..Cummings, ..Carolyn George, Joan Vickers, Roland Vasquez, Nancy Johnson, Sally Bailey** and **Leo Duggan.**

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49. RUSSIAN FOLK SONGS—Folk
50. RUSSIAN PEASANT DANCE—Folk
51. RUSSIAN SWEETHEARTS—Folk
52. RUSTIC CARNIVAL—Character: 2 Girls
54. SILVER STAR POLKA—Folk
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56. SYLVIA DANCES—Simple Classic
62. THE JOCKEY—Character
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22. GERMAN PEASANT DANCE—Polka: Boy and Girl
23. GOPAK—Character
24. GRAND VALSE BRILLIANTE—Classic Toe
25. HUNGARIAN FOLK DANCE—Character: Folk
27. LA COQUETTE—Toe
28. LA DANSEUSE—Toe
29. MOMENT LYRIQUE—Toe
30. NA BEREGU VOLGA—Folk—All Grades
32. OBERTASS—Folk: Boy and Girl
33. PAS DE DEUX—Classic Toe: 2 Girls
34. PAS DE TROIS—Classic Toe: 2 Girls, 1 Boy—14 pages of music and instructions
35. PETITE POLKA—Classic
36. PIERETTE—Classic Toe
37. PIERROT—Character
40. POLISH BRIDE—Character
41. POLKA CAPRICE—Classic Toe
42. POLISH MAZURKA—Folk
43. POLKA MUSETTE—Couple Dance
44. POMPONETTE—Character
45. PUPPETS—Character: Boy and Girl
46. RENDEZVOUS—Character Solo
48. RUSSIAN DANCE—Folk
53. SERENADE D'AMOUR—Classic Boy and Girl
55. SLEEPING BEAUTY VALSE—Classic
57. TAMARA—Character: Semi-Oriental
58. THE FIREFLY—Classic
59. THE GOLDEN DOLL—Semi-Character
60. THE HUNGRY DON JUAN—Character: Boy & Girl
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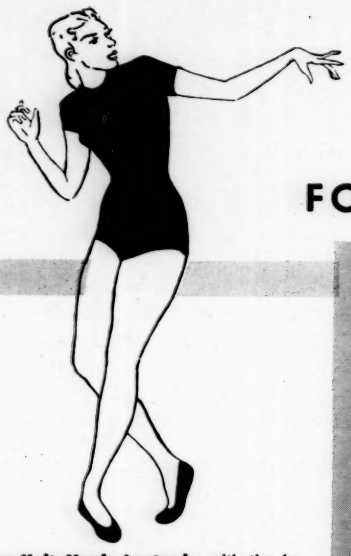

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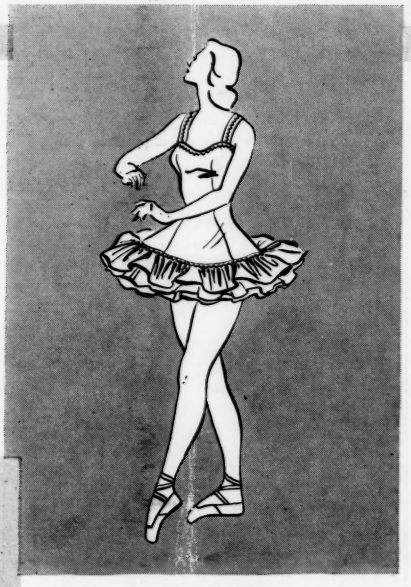

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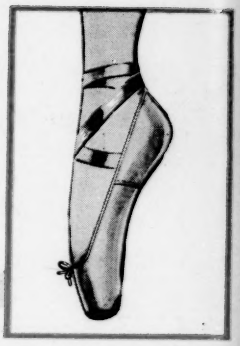

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